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DISNEY NEWS

On The Set With Those "Golden Girls"

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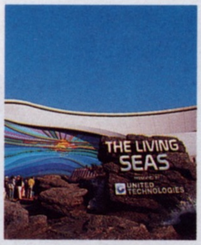

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ON THE COVER: Stars of hit comedy series "The Golden Girls" (clockwise, from the top) Bea Arthur, Betty White, Estelle Getty and Rue McClanahan. Photograph taken by Wayne Williams.

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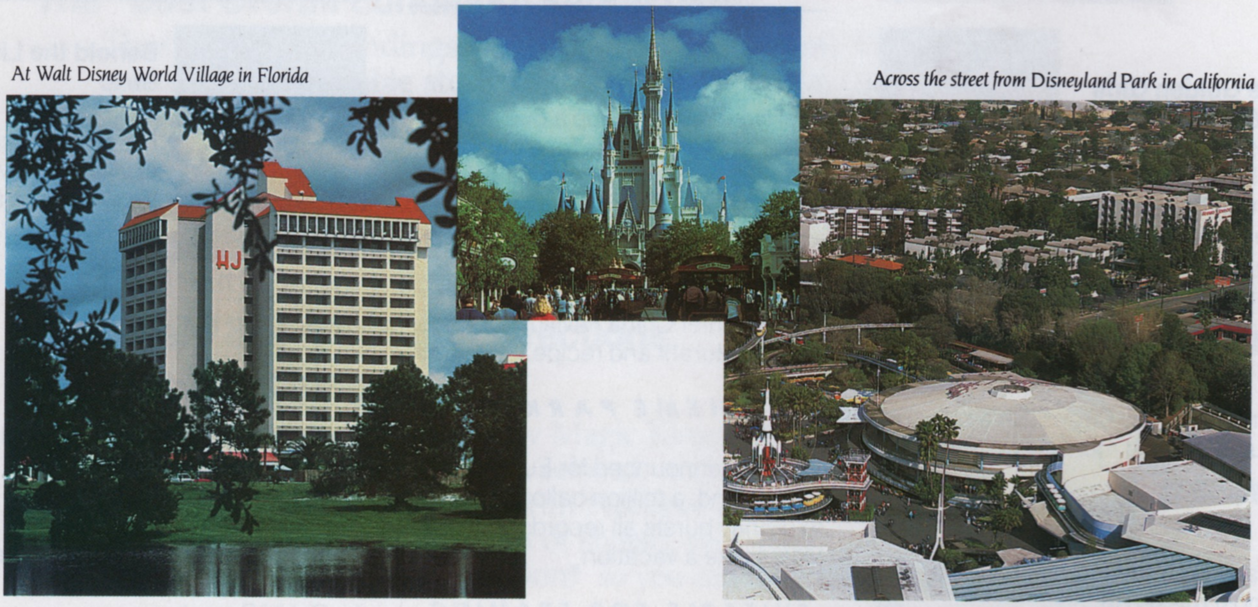

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After many months of studies and negotiations, France has been identified as the location for **Euro Disneyland**. This development will provide European vacationers with a Magic Kingdom as well as a resort and recreation complex. The first entertainment attractions are expected to open in late 1990.

Eventually, Euro Disneyland will encompass a resort complex, hotels, campgrounds, shopping, dining and entertainment areas, and a variety of outdoor recreation including golf courses and water attractions.

Le Parisien
UN MICKEY MAOUS!
Pagaille pour les départs de Noël
France-Soir
Officiel : Disneyland à Marne-la-Vallée
Libération
LA FRANCE S'OFFRE UN MICKEY MAOUSSE
le quotidien
DISNEYLAND AUX PORTES DE PARIS
MARNE LA VALLEE ENCHANTEE
LE MATIN
DISNEY FAIT MARNER LA VALLEE

French headlines tell the whole story—Euro Disneyland is coming.

🟩

The sky above the city of Anaheim, California came alive on the afternoon of December 5, 1985 with a flurry of colors never before viewed from this planet. A meteorological oddity? Perhaps a precursor to Halley's comet?

Actually, no. This remarkable scene was not staged by the gods. In an impressive display of cooperation, the city of Anaheim's residents and business community launched one million balloons to honor Walt Disney and Disneyland's 30th year.

This not-so-small feat, called **"Skyfest—A Million Balloon Salute,"** took 7500 pounds of helium which had the lift capacity to carry 190 people.

"Skyfest" burst the previous balloon release record which stood at 300,400 balloons, and the city of Anaheim floated into the *Guiness Book of World Records.*

Up, up and away! "Skyfest" floats into "Guiness Book of World Records."

🟩

This past year, thousands of visitors to Epcot Center have had the chance to do what millions of Chinese people could only dream of: they viewed priceless works of art from the Imperial Court in Beijing's Forbidden City. The exhibit currently on display at the **China Showcase** in Epcot Center has proven to be popular with visitors and so successful in the eyes of the Chinese government, that the Palace Museum in Beijing has extended the loan of these one-of-a-kind items for a second year.

🟩

The nightly appearance of that peevish pixie **Tinker Bell** has become a summertime tradition at Disneyland in California. Her flight across the nighttime sky above Sleeping Beauty Castle has signaled the start of the "Fantasy in the Sky" fireworks display since 1961.

And this summer, she can be seen in the skies above the Walt Disney World Magic Kingdom in Florida also. As of press time, her itinerary calls for a nightly flight over Cinderella Castle in the Walt Disney World Magic Kingdom. Disappearing beyond Tomorrowland, the pixie will immediately fly West each night for her appearance at Disneyland.

Tinker Bell—coast to coast in the wink of an eye.

🟩

The subject of family vacations has intrigued comedians, screenwriters and novelists for many years. And now, the "Audio-Animatronics" stars of the **"Country Bear Jamboree"** at Disneyland and Walt Disney World have tackled the task of presenting a tongue-in-cheek look at this favorite pastime. Featuring all new costumes, original music and scenic backgrounds, the show is playing to capacity crowds at both Theme Parks.

🟩

On vacation with the Country Bears.

GOLDE

GOLDEN HOURS WITH THOSE

On the set of the Taping of the Season's Hit TV Series

by Betty G. Birney

"Are we here to have a good time?" asks the energetic comedian. The audience members—visiting from such far-flung locations as Traverse City, Michigan; Sheboygan, Wisconsin; Boston, New Jersey, Iowa, Denmark and Egypt—agree in unison that they are.

They have gathered for a visit to a comfortable home in Miami, shared by three middle-aged women and one of their mothers. The ladies' house may be modest, but millions of viewers visit there each week, for it is the setting of NBC's hit comedy series, "The Golden Girls," produced by Witt/Thomas/Harris Productions, in association with Walt Disney Television, under the Touchstone banner.

In reality, the "house" at Sunset/Gower Studios in Hollywood consists of four sets stretched side by side across the stage: the patio/lanai area, the living room, the kitchen, and Rose's bedroom. A fifth set—this week, an airport lounge—is not visible to the audience, but can be seen on the studio monitors.

It's four o'clock on Friday afternoon, and the first of two tapings before a live studio audience is about to begin. The warm-up comedian points out the microphones suspended over the audience to record their "live" reactions to the show and advises against coughing or talking. Then it's time to introduce the stars of the show: Estelle Getty (Sophia), Rue McClanahan (Blanche), Betty White (Rose) and Bea Arthur (Dorothy). Each applauds for the others as they are introduced, and Arthur steps forward to make a special announcement: today is McClanahan's birthday. The audience sings a loud "Happy Birthday to you," and it's time for the taping to begin.

8 PM, Friday night, Hollywood: Audience and crew experience Golden Girls Garage Sale firsthand

While adjustments are made on the camera positions, the four stars of the show chat quietly. "We are all tense and nervous and all four of us show it in four different ways," explains Betty White, a three-time Emmy Award winner and a veteran of previous sitcoms including "The Mary Tyler Moore Show," "The Betty White Show" and "Mama's Family."

"Rue swears she's not tense, she just can't wait to get out in front of the audience—she's like a firehorse. I try to be a mistress of revels and keep everybody's spirits up, but I'm dying inside. Bea is kind of fidgety and jittery and scared—it came as such a surprise that she was scared. Estelle is a basket case. So it's four different attitudes, all of which are covering panic underneath."

Bea Arthur, best known for her six-year stint in the title role of "Maude," for which she won an Emmy, adds "It's such a lovely working group that Fridays are

N GIRLS

more fun than everything else."

McClanahan, who is spending her spare time preparing to appear in "Picnic" at the prestigious Ahmanson Theater in Los Angeles, admits that there are tensions backstage, so she often gives a pep talk to the other girls. "I'm the one who says 'Don't worry about it, we'll get through it. If we have to go back and do it over again, we will.' Our morale is very high. We just sort of roll with the punches."

Back on the set, the Stage Manager yells "Rolling Tape," and then counts down "Five, four, three, two." The first scene introduces a visitor, Rose's newly-blind sister, Lilly, played by Polly Holliday, who was formerly Flo on "Alice" and star of her own series, "Flo."

After the first scene is taped, the crew members rush the four half-inch videotape cameras and huge boom mikes to the next set, the living room. Again, there's a wait while the cameras are adjusted. At last, "Rolling tape," is heard again, and taping resumes. In this scene, as they prepare for a garage sale, Rue McClanahan gets a big laugh when she comes onstage wearing a 1960's costume: miniskirt, go-go boots, and long wig.

The cameras move back to the kitchen set. Dorothy, Blanche, and Sophia try to help Rose with her problem. As she leaves the set, Betty White rips off her belt and starts unbuttoning in preparation for yet another quick costume change.

The principals are joined by several actors and extras for the Garage Sale scene on the patio. This time, tape must be stopped because of a coughing spell, but once they resume, all goes smoothly. Quickly, the scene moves back into the house.

In a matter of minutes—and after another costume change—two months have passed in the script, and Rose is getting ready to see Lilly again. The final scene is the reunion between Rose and Lilly at the airport. A trained German Shepherd is cast in the scene, playing a seeing eye dog. After each take, animal lover Betty White stops to pet the dog and gets a few wet doggy kisses. Twenty-three minutes of show (which with commercials will be 30 minutes) are taped and the audience is dismissed.

Once the first show is wrapped, the cast and crew break for dinner. For the actors, that means notes from the Director and even at this late hour, some script changes are made. During the second taping, which starts around 8 p.m., the actors must wait after each

The ladies serve up some spicy table talk

Lilly's (Polly Holliday) blindness leads to an emergency

scene until the Director tells them whether to do the scene over or move on. This time, he must be certain to get a perfect take. When a scene must be redone, the actors quietly and professionally "hit their marks." When they're told to move on, they all show relief.

The second audience is jollier than the first. They laugh heartily, break into spontaneous applause and laugh again during second and third takes. Director Terry Hughes' voice comes over a loudspeaker to thank the audience members for their responsiveness.

This time, when Arthur is trying to buy back a hockey stick she sold at the Garage Sale, she thrusts the stick into an actor's hand and pushes him out the door. Cast, crew and audience break into laughter when they realize that she has made a "blooper"; the point of the scene is that Dorothy *keeps* the stick. When Arthurs realizes what happened, she breaks into wholehearted laughter, in contrast to her usual serious and concentrated demeanor during the taping. The audience loves it.

After the second taping, there is a sense of accomplishment and jubilation among cast and crew members and the audience goes home. But even though it's 11 p.m., the day is not over yet for these "Golden Girls." They are taping an introduction for a film promoting U.S. Savings Bonds. After a quick run-through of the lines, they must wait a very long 20 minutes while a technical problem is ironed out. The taping goes smoothly and Arthur, McClanahan, Getty and White are whisked upstairs for a short photo session before their workday is over, at about 11:30.

A weekly situation comedy is a grind, and yet three of the four stars: Bea Arthur, Rue McClanahan and Betty White knew from past experience exactly what they were getting into. "When you come off a series you always say never again," White explains. "And then a little time goes by and you miss the good things about a series that are fun. You get a family feeling, a rapport between people and if it's a happy company as ours is, it really becomes a way of life."

Getty, on the other hand, remarks, "I had no idea what it was like. I had guest-

As usual, Sophia tells Dorothy what she thinks

Blanche relives her Woodstock Days

Audience and stars applaud Rue's real-life birthday

starred in projects, but I had never had a permanent role on a sitcom, so for me, it was and still is quite a new experience."

She was even more surprised when in her first season, she was awarded a prestigious Golden Globe Award from the Hollywood Foreign Press for "Best Lead Actress in a Comedy Series." "It was the most unexpected thing and I was thrilled, absolutely thrilled to get that kind of recognition after so short a time," she explains.

The ensemble aspect of "The Golden Girls" is what pleases all four actresses the most. "They're all just pros," says Bea Arthur. "there is no dud in the bunch. All you have to do is your own work. You don't have to help somebody else along."

According to Rue McClanahan, there's a great deal of give and take. "We give lines away to each other. We'll say, 'You take that line. It's easier for you because of the way we've blocked the scene. Or we'll say, 'Why don't I say that line, because it's easier for me.' There's no rivalry."

"The best part about coming to work is seeing them (the other women)," adds Getty. "I guess that sounds strange, but it's like meeting for lunch every day with your three good friends."

The fact that the women all love their roles also helps generate their enthusiasm for the show. "I love Rose," says White of the character she plays. "she is so completely different to anything I've ever played before, she keeps surprising me. I find her the most fun I've ever had."

McClanahan is equally excited about playing Blanche. "What I like best about her is her outlook on the world and on herself. I like her *joie de vivre*; she's a very upbeat character. She is completely confident, and it's helped me to see myself in a much more confident light. I love the way she's written; I love the way she's dressed. I think she's outrageous."

Estelle Getty admits that she identified with Sophia, the character she plays on the show. "She has a great zest for life. She wants to be part of everything. She lives with these women and she's only the mother of one

At garage sale, Sophia argues with would-be buyer (Annie Abbott)

Rose leaves for reunion with her sister

Mother and daughter share a memory with friends

Photography by Wayne Williams

Bea Arthur says she's serious about comedy

"Acting gives me energy," admits Rue McClanahan

©1986 Wayne Williams, LGI

Betty White finds playing Rose "The Most Fun I've Ever Had"

"How Lucky Can You Get?" asks Estelle Getty

(Dorothy) but she mothers the others and I like her."

While Arthur admits there are certain parallels between Dorothy and Maude, she adds, "I'm five-nine-and-half in my stocking feet, I have a deep voice, I have a certain way with a comedy line. No matter what I do there are bound to be similarities. What I like (about the part) is that I am the rock of the group, the strongest of the group, but I'm not political. I just like Dorothy; she's very comfortable."

Apparently the rest of the world is as taken with the four ladies portrayed on "The Golden Girls" as the actresses are. Still, the huge success of the show was a surprise to many, especially considering that the stars are all "over 50." But McClanahan claims she knew it was going to be a smash hit after seeing the pilot, explaining, "if the script's funny, it's funny."

The delightful surprise is that the show appeals to all ages, she adds. "You'll find a 17 year-old boy stopping you in a department stores saying, 'I love that show, it's my favorite.' We get feedback from all ages and both sexes. Everybody seems to relate to us in some way."

Arthur explains that when she first read the pilot script, she didn't even realize that the leads were all over 50.

"The hidden message is you don't fall off the planet when you reach a certain age. You do the same smart or dumb things that you've been doing all your life," observes White.

Estelle Getty is in an unusual situation, because she plays a part much older than her actual age. "When I read for Sophia the very first time there was great misgiving because of the age factor. It didn't bother me as much as it bothered everybody else. In the theater I had played very old ladies for a very long time, but television is quite different. Then they took the chance and they got a wonderful make-up man and that's the way it goes."

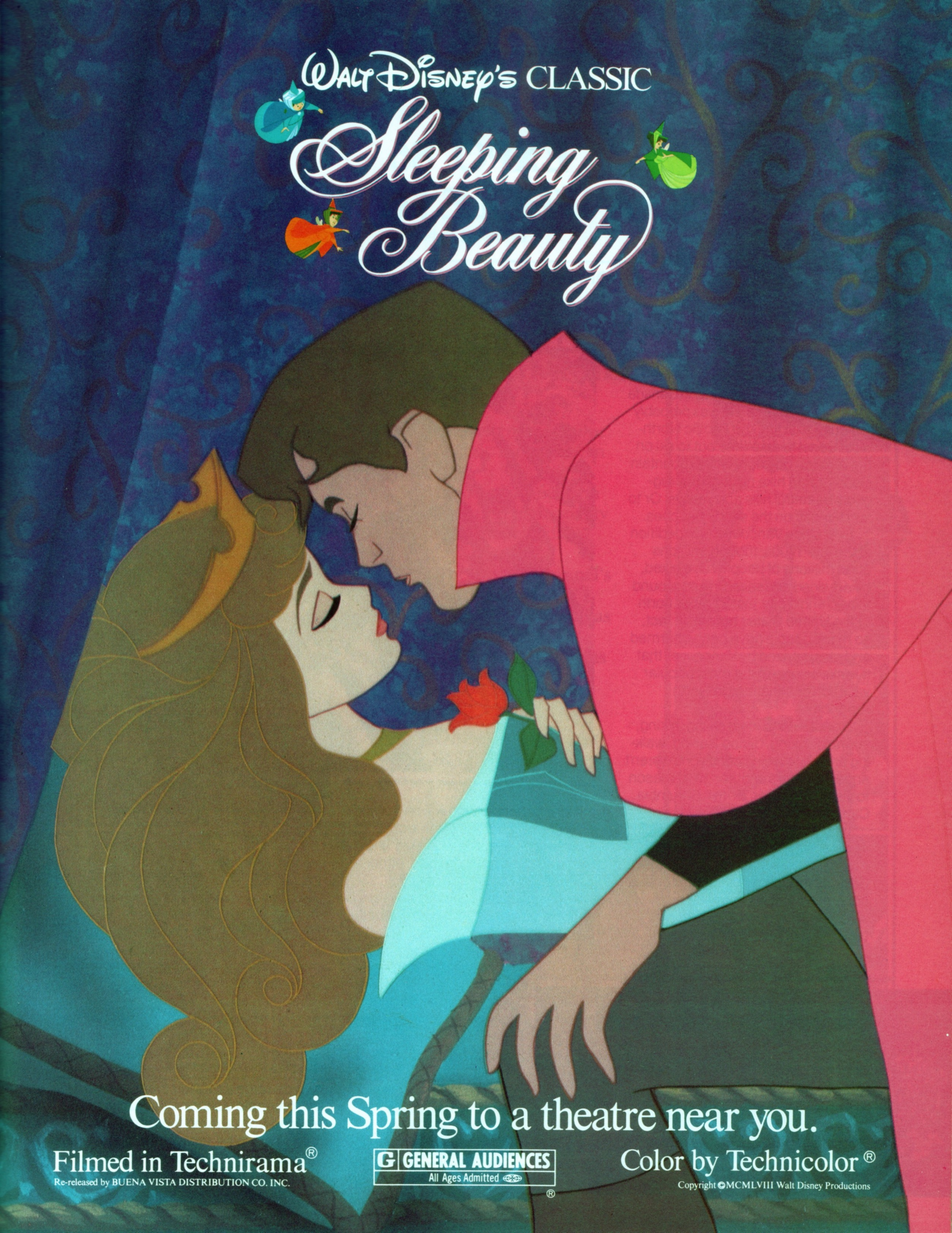
"It's kind of late for me and I was kind of winding down my career," she adds. "And now I have a whole new career. How lucky can you get?"

It is clear that all four Golden Girls are equally delighted with the success of the show and hope it continues.

And when July rolls around, "The Golden Girls" will start taping at Sunset/Gower Studios again, and that pleases everyone concerned.

"We were so delighted to learn the other day that we're going to have exactly the same crew next year—everybody. I don't think I've ever worked in a situation where everybody down to the least participant is interested in the end result and that's the show itself," Betty explains.

Bea Arthur sums up that feeling. "It's just a joy to go to work. I don't know how else to say it."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EXPO 86 AND A WHOLE LOT MORE

by David J. Fisher

THE WORLD COMES TO VANCOUVER IN 1986

The world steps out for EXPO 86 in Vancouver, British Columbia, Canada

Captain George Vancouver probably never had the chance to fully enjoy the wonders of the city in Canada that bears his name. He was probably too busy charting the Pacific Northwest Coast to take time out to ski on the region's powdery white mountain slopes. Or to hike through the ruggedly beautiful hills and valleys. Or to sun himself on the sandy beaches.

Ever since Vancouver's expedition in the late 1700s, though, millions upon millions of people *have* hiked, biked, skied and sailed in and around this splendid city, just 31 miles north of the United States border. In fact, so many people have been charmed and mesmerized by Vancouver that it ranks as one of the most popular vacation destinations in North America.

Now, as if the ideal skiing, hiking, sunning, biking, dining, sailing, walking and sightseeing conditions weren't enough, there's another great reason to visit Vancouver, British Columbia, Canada, this year.

It's EXPO 86, which, according to its organizers, will be one of the largest international exhibitions ever staged. George Vancouver never could have conceived that his namesake city would be hosting this 166-acre techno-fantasyland, let alone the millions of people who will be flowing in from every corner of the world. But then, old George will never know all the fun he's going to miss, either.

EXPO 86 runs from May 2 to October 13, 1986: 165 days of international attractions, shows, exhibits, food, entertainment and festivals. Over 40 nations and more than 25 corporations are taking part in this world exhibition, which celebrates man's achievements in transportation and communications: past, present and as far as we can see into the future.

Already noted for its stunning scenic beauty, Vancouver takes on an added dimension this year: EXPO 86

"First," "largest," "biggest" and "most spectacular" are just a few of the words that come to mind when one is talking about EXPO 86.

For instance, for the first time ever in North America, the United States, the U.S.S.R. and the People's Republic of China will be together at a world exposition. In a couple of cinematic firsts, the Canada pavilion will host a mind-boggling 3-D Imax motion picture and a new film innovation called Scenography, which consists of projecting multiple images on a 360-degree screen.

EXPO Centre, a 17-story geodesic dome that resembles Spaceship Earth at Epcot Center, houses the world's largest movie screen, which will entertain visitors with dazzling images from around the world. For thrills and spills, the world's biggest double helix roller coaster, appropriately named the Scream Machine,

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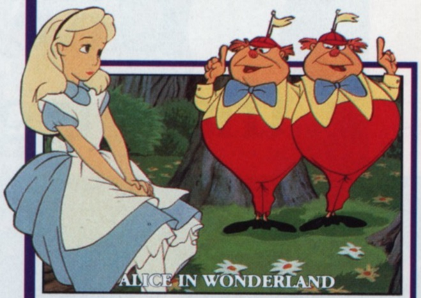

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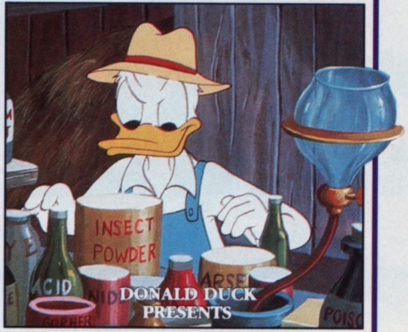

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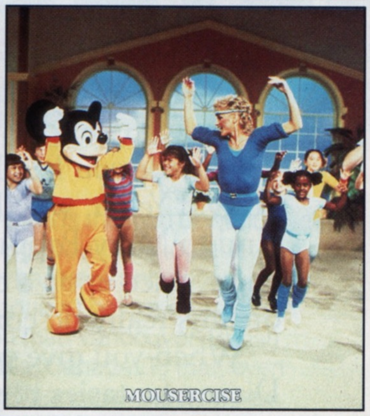

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EXPO Ernie, the robot mascot at EXPO 86, entertains visitors with his wealth of knowledge.

will take those who dare through a corkscrew, a 360° loop and a stomach-churning double spiral.

Most spectacular? Well, that describes just about everything at EXPO 86.

Like Japan's HSST magnetic levitation train, which reaches a top speed of 280 m.p.h.; the historic Ramses II and His Time exhibit featuring ancient treasures from Egypt; a full-scale space station in the U.S.S.R. pavilion; a new CircleVision motion picture, "Portraits of Canada," produced by Walt Disney Productions and presented by Telecom Canada; a holography exhibit which brings two-dimensional objects to three-dimensional life; and four large outdoor plazas commemorating man's achievements on land, at sea and in the air.

The more than 40 international pavilions will feature technological innovations and tasty cuisine from such countries as France, Britain, Korea, Mexico, Czechoslovakia, Kenya, Pakistan, Australia, Saudi Arabia, Indonesia and Singapore, to name but a few.

As for rides and attractions, EXPO 86 will boast such crowd-pleasers as a 1907 model carrousel, a 230-foot free fall from the Space Tower, a wild flume ride on the Cariboo Log Chute, a bird's eye view of EXPO and Vancouver in the Observatron and a simulated trip to outer space aboard the Challenger.

But EXPO isn't all hardware and thrill rides; it's also a World Festival featuring over 100 performances every day by groups from around the world. The Kirov Ballet from the U.S.S.R. will make its first North American appearance in over 30 years. The Indonesian Monkey Dancers will present Ketjah (the monkey dance) for the first time outside their country. Plus, there will be performances by the Royal Ballet from Britain, the Philadelphia Orchestra and some of the biggest entertainment stars in the world today.

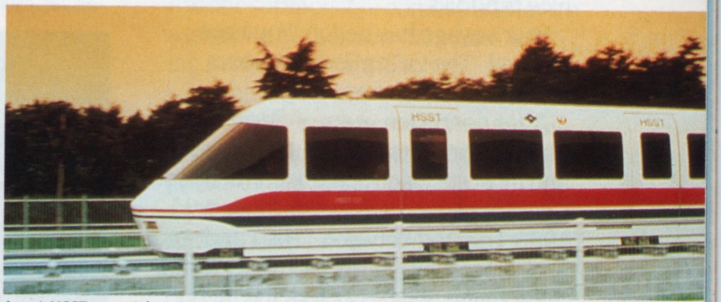
EXPO 86's riverfront location puts visitors right in the swim of things.

To add to the EXPO 86 festivities, there will be nightly fireworks and laser shows; puppet and mime festivals; a raucous nightlife revolving around Pacific Station and its cabarets, night clubs and theaters; a daily street theater featuring hundreds of performers; and specialized periods honoring advancements in such areas as aviation, human powered transportation, alternative fuel and power systems and polar transportation and communications.

If it sounds like there's a lot to do at EXPO 86, you're right. With over 80 pavilions, plenty of rides and attractions, 70 restaurants and innumerable displays, exhibits and entertainment offerings, EXPO 86 is not the kind of place you can see in one day. Nor is it the kind of place you would only want to see for one day. In fact, you might want to plan on three days at the least and five or more if you really want to gain an appreciation for everything that this amazing exposition has to offer.

And, yes, a trip to Vancouver and EXPO 86 is affordable, especially for Magic Kingdom Club members. The Magic Kingdom Club Travel Center is offering a Pacific Northwest vacation plan that will take you to Vancouver and EXPO 86, plus it will also allow you to see even more of beautiful British Columbia.

Club members also receive a special reduced price on Three-Day Passports to EXPO 86 that include admission to all pavilions, unlimited use of the EXPO 86 transportation system (which includes monorails, ferries and gondolas), admission to all exhibits, displays and demonstrations, and most entertainment events. There is a separate charge for all amusement rides and attractions, World Festival events and concerts featuring top-name entertainers.



Japan's HSST magnetic levitation train is one of the fast-paced highlights of EXPO 86.

EXPO 86 is the kind of world event that brings countries together in a spirit of harmony and cooperation. And it couldn't be in a more ideal location than Vancouver, British Columbia, Canada. To that, even George Vancouver would agree.

BEHOLD THE

by Mike West

"Hydrolator Number Two in lock-out chamber."

"Roger. Prepare for boarding." Whoosh! The doors to the hydrolator open and you enter a brightly lit cabin pulsating with the hum of idling engines. A wall of solid rock, seen through large windows on either side of the cabin, marks the course you're about to follow. Whoosh! The doors close.

"Hydrolator Number Two ready for descent to Sea Base Alpha."

Suddenly the lights dim, engines whirl, the cabin drops, you plunge past the wall of rock that surrounds you. The cabin moves slowly at first, releasing pressurized air that sends gusts of bubbles toward the surface, then faster and faster as you accelerate into the depths of the ocean.

"Docking port cleared. Contact Seabase Alpha for approach. Have a nice trip, folks."

Your voyage has begun. You have entered "The Living Seas" at Epcot Center in Walt Disney World.

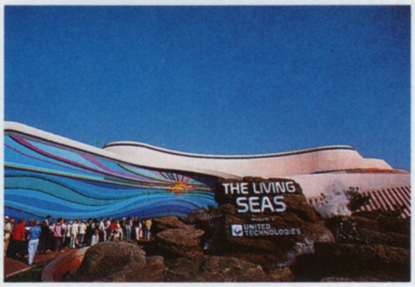
After nearly ten years of design, planning and production, the newest and most spectacular attraction in Epcot Center opened its doors on January 15, 1986. Located between "The Land" and "Spaceship Earth" in Future World, "The Living Seas" is one of the most ambitious projects ever dedicated to the exploration and understanding of the world's oceans. But it is more than just an awesome sight of size and spectacle, it's a lot of fun! True, there are those "never seen before" things like the 5½ million gallon salt water environment built to house a myriad of marine life, and the 8′ x 24′ acrylic windows that allow you to see all those beautiful creatures living in their "natural" environment. But above and beyond the spectacle and grandeur of this attraction, is the immediate sense that you are going to have a good time here.

Architecture is the first thing you become aware of as you approach The Living Seas. Curvaceous turrets sweep around the exterior to a helical entrance that draws you in past a massive mural, 125 feet long and 20 feet tall.

Outside the entrance, waves continuously splash across a rock-embedded marquee that reads...

THE LIVING SEAS
Presented by
United Technologies

Upon entering the building you take a brief stroll through maritime history. Studying the drawings of early diving suits, along with some very rare artifacts, you begin to wonder how anybody ever survived those first attempts at subsea exploration. Judging from the relics on display, it's obvious that some of them didn't!



"The Living Seas" Entrance way to a world of wonders

The next step of the seas adventure leads to an oval room where mesmerizing patterns of liquid light surround you, as full-colored images float in and out of view. With music flowing softly, a deep, alluring voice welcomes everyone to The Living Seas on behalf of United Technologies.

United Technologies became the official sponsor of The Living Seas in 1983 under the direction of Harry J. Gray, the Chairman and Chief Executive Officer.

"We are a company on the cutting-edge of technology, spending more

LIVING SEAS

OCEAN FRONTIER

than a billion dollars each year to develop new products for the future," says Mr. Gray. "The Living Seas, with its extensive research facilities, as well as its great entertainment value, also is dedicated to finding ways to explore and develop the world's newest frontier—the oceans."

Following the 2½ minute multi-media presentation, you enter an adjacent theater. Here, the magnitude and complexity of the oceans is brought to the screen in an overwhelming film, appropriately titled *The Seas*.

From a single drop of water to the deluge of creation, to the many mysteries and untapped resources of the seas, this 7-minute film creates a sense of wonder, respect, excitement and anticipation for what awaits you at Seabase Alpha, your final destination in The Living Seas.

Getting to the Seabase is almost as much fun as being there.

Leaving the theater, you enter another world—a futuristic one—mechanical, colorful, carved out of rock, inlaid with steel. From loudspeakers overhead, communications from surface to Seabase can be heard above the droning sounds of air compressors and whining engines.

"Hydrolators now descending to Seabase Alpha."

What is a hydrolater? In principle, it's an underwater elevator; in reality, it's an incredible ride to the subsurface level of Seabase Alpha.

Main Concourse of Seabase Alpha Visitor Center

Divers with local inhabitants

Exiting the hydrolator, you board a "seacab," which takes you from the staging area out into the ocean itself, through the beautiful coral reef that surrounds the Seabase. From inside the windowed approach tunnels, the view is spectacular. A diver weigh station can be seen off in the distance as a robotic submersible comes into view to assist one of the crew members working nearby in an atmospheric diving suit. Through a window on the other side, dolphins seem to smile curiously at the long line of seacabs carrying guests to Seabase Alpha.

When you do arrive at the Seabase Alpha Visitor Center, it takes a moment or two to orient yourself. Standing before a two-story diver lock-out tube in the middle of the concourse, you watch as crew members ascend and descend to and from the ocean environment that now surrounds you.

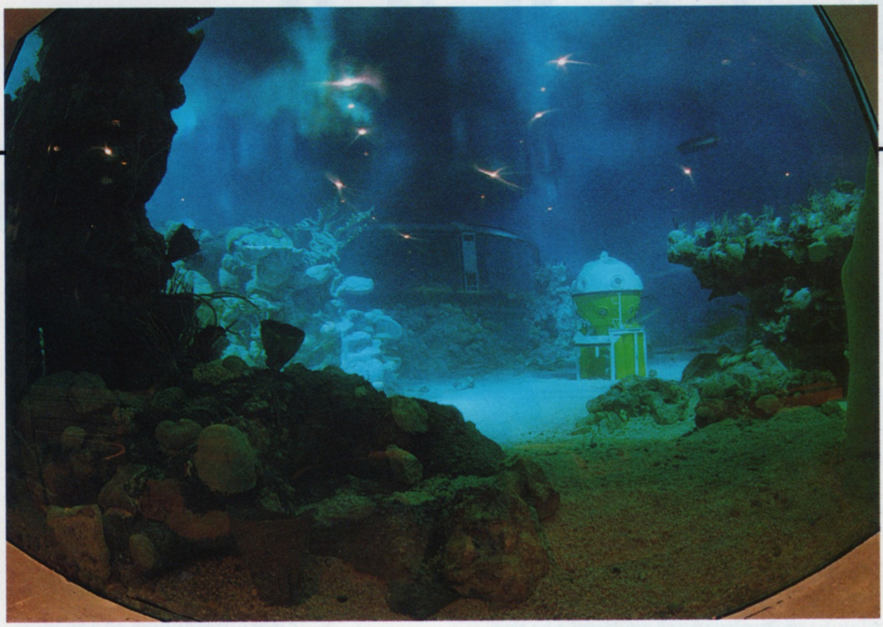
Everywhere you look, there's activity going on!

Six modules on two different levels house an entertaining array of interactive displays, video presentations, incredible photographs, research facilities and live "critters" of the sea. From bioluminescent fish that "glow" in the dark, to cuddle fish that look like living strobe lights!

While an animated host named Atlas

Photograph taken by Rich LaSalle

Divers at work



Observation Module looks out on diver weigh station

explains the world's weather conditions aboard his "hydrologic cycle" in one area, a robotic submersible by the name of *Jason* comes to life in another. Through the magic of "Audio-Animatronics," Jason presents a funny and informative look at the technology of ocean exploration; past, present and future.

In yet another module, you stop to watch one of eight SEA WATCH videos; short, concise "current events" of the sea. In this particular story, you find out that humans are now breathing underwater without using air from the surface!

After you've petted a few starfish, communicated with a couple of the dolphins, studied the hypnotic motion of waves in a 24-foot tank, viewed the ocean floor from space and discovered that polar bears are excellent swimmers, the serenity and quiet beauty of the observation module provides a picturesque oasis, away from the hustle and bustle of the Concourse activities.

Located on the second level, the observation module extends out into the "ocean." Here, large acrylic windows offer a surrounding view of the entire coral reef community. Thousands of colorful fish dart in and out among the coral, as though to play tag with research divers working in the area. A two-way communications system in the module allows you to carry on a conversation with one of the divers in the coral reef. Meanwhile another robotic submersible approaches the window, turns its camera on, and suddenly your image appears on an overhead monitor. It's like looking from the inside at the outside looking in! All the while, songs from the sea, over an hour of original musical production, can be heard throughout the Seabase, adding to the atmosphere of the show.

Spellbound by your rapture with the deep, you might never want to leave Seabase Alpha. But leaving is not as difficult as you might think. As a matter of fact, it's really an uplifting experience.

"Hydrolators ascent to the surface every 20 seconds."

In this case, what comes down must go up! As you wait to board one of the three ascent hydrolators, a wall of color monitors reveals the final word from United Technologies. Thirty-five screens flash a montage of powerful images. The message is clear...

"High Technology is The Common Denominator of All We Do."

A clear domed ceiling in the ascent hydrolator magnifies the penetrating sunlight, casting a ripple of scattered light throughout the cabin. Your return trip to the surface has begun.

When the hydrolator doors open and you leave The Living Seas, you'll think back on all the things you've just seen and heard. Some you'll remember, some you won't, some you'll research even more on your own, some you'll never think about again. But you'll be back, because the one thing you'll never forget is that you had a heck of a lot of fun in a memorable learning experience!

A deep, blue view from the Observation Deck

Ocean Echosystems—entertaining and educational

Selected photography by Gary Krueger

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THREE-RING DISNEY

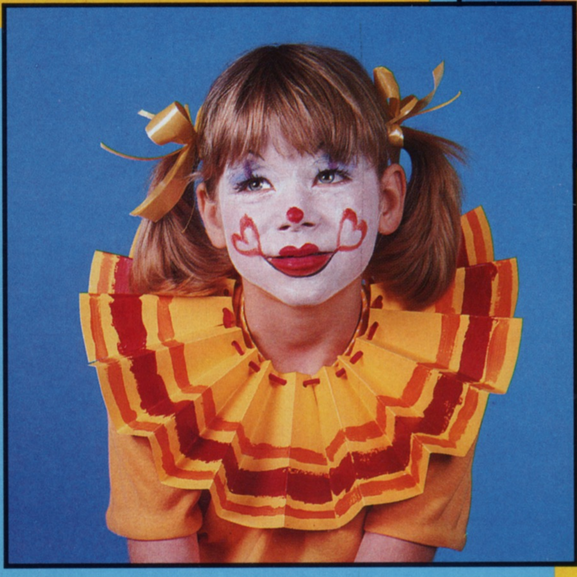
Boys and girls, parents of all ages, welcome to the Disney Circus Show. We proudly present this exciting three-ring program that will dazzle and entertain everyone.

There's a lot of work to be done, but half the fun is getting ready. Stage a spectacular parade, a side show and performance or have an extravaganza party. The very special magic of the real circus can start right now.

PAINT

Becoming a clown is a very exciting experience. Painting the face with a white mask and adding colorful greasepaint will bring out a surprising clown character in you.

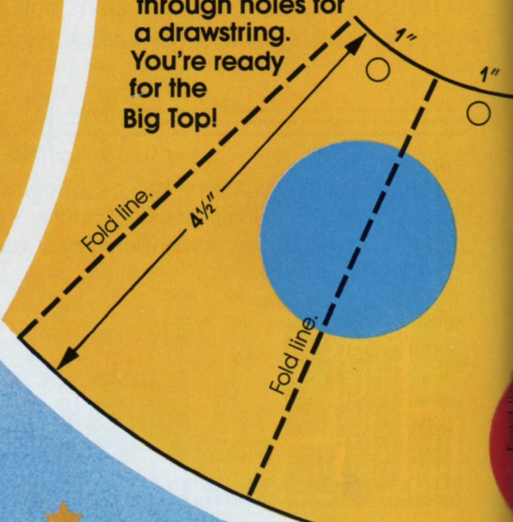
Begin with a clean face and apply a smooth mask of white greasepaint. Be careful not to get paint in the eyes. Next, use a pointed greasepaint stick to draw outlines for a large mouth, raised brows, nose and face designs such as the hearts on Sweetheart the Clown.



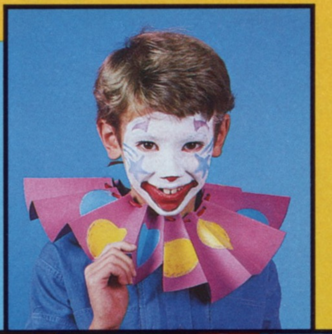
Sweetheart the Clown.

PAPER

Costuming is part of the fun too. Wear bright colors, yellows, reds and blue. Our clowns are wearing paper collars that are easy to make. To make one collar you will need: 4 pieces of colorful 7″ x 14″ paper, a compass, ruler, pencil, scissors, paint brush, hole punch and yarn. Following the pattern below, you will need four pieces of paper. Mark the dimensions with a compass and ruler. Cut out the paper shapes. Paint the paper with stripes, circles or stars. Accordion-fold the paper, tape pieces together, punch holes and thread yarn through holes for a drawstring. You're ready for the Big Top!

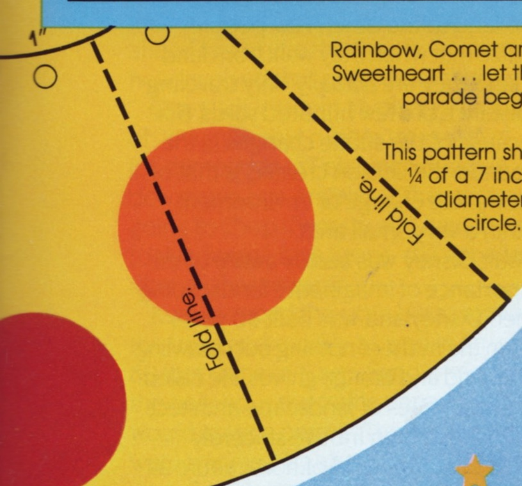


EXCITEMENT CIRCUS



Comet the Clown.

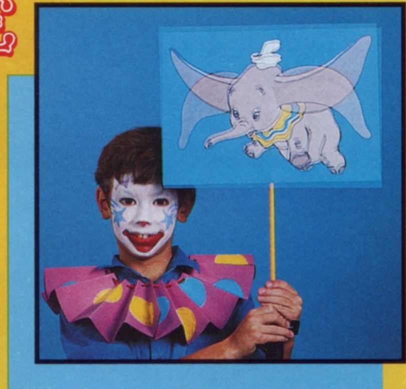
Rainbow, Comet and Sweetheart . . . let the parade begin.



This pattern shows ¼ of a 7 inch diameter circle.

PARADE

A parade needs some pennants! To make this very special Disney animated pennant you will need: one piece of 10″ x 14″ cardboard, 2 pieces of 10″ x 14″ blue background paper, a large drawing (drawn twice), a 20″ long dowel, tape and glue. Tape the dowel to the cardboard. Cover the cardboard and dowel on both sides with blue paper. You will need two drawings — one for each side of the pennant. Animate your own drawing with an exaggerated larger movement such as we show with Dumbo flapping his large ears. Cut out your drawings and glue one on each side of the animated pennant. Slowly spin to show movement of the drawings on the pennants.



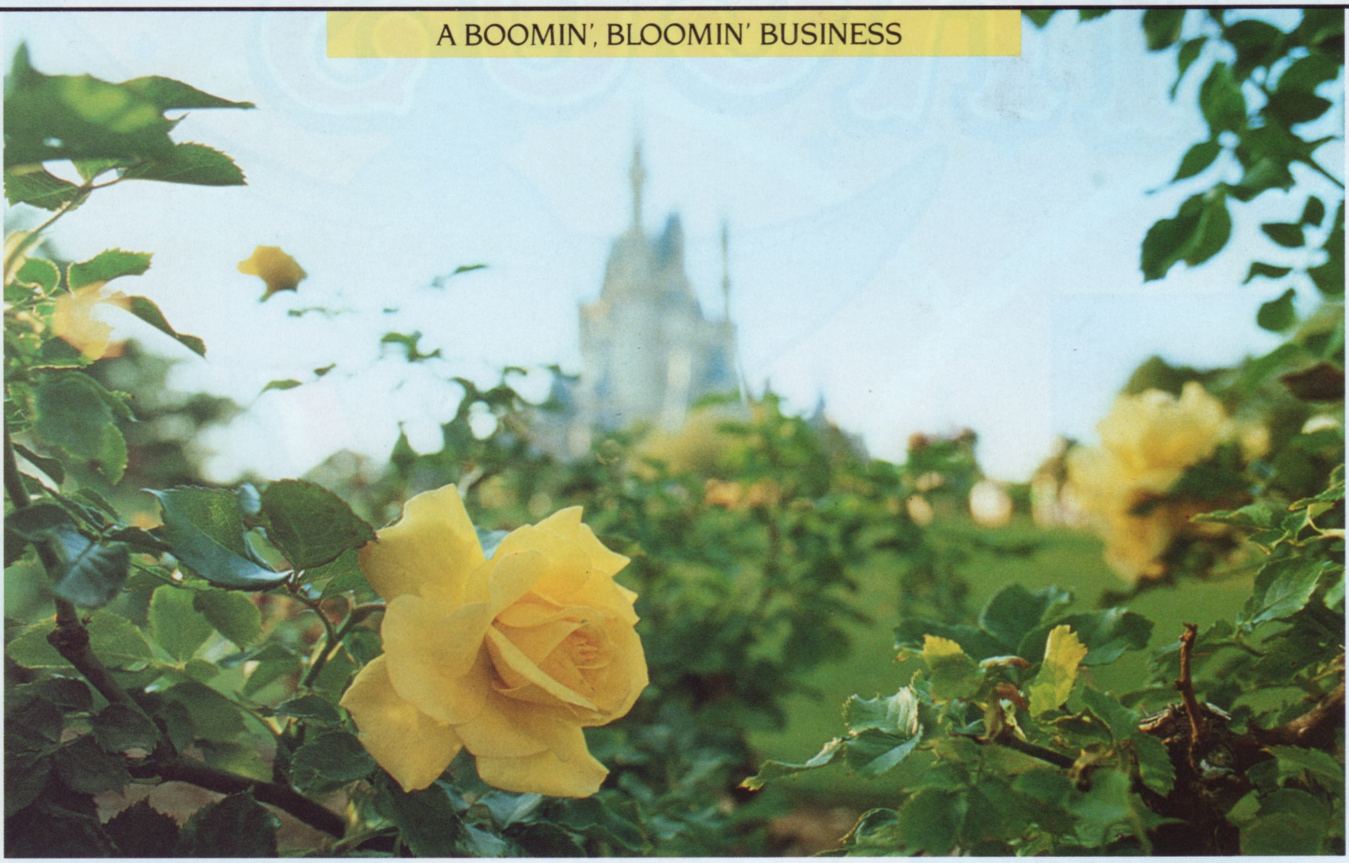
Animated pennant.

Produced and photographed by Dawn and Max Navarro.

LANDSCAPING ARTISTRY IN THE THEME PARKS

by Bobbi Dorsch

A BOOMIN', BLOOMIN' BUSINESS



Thousands of roses surround Cinderella Castle.

Seventy-five year-old California olive trees spread graceful branches amongst neighboring fern pines, India laurels and evergreen pear trees from China. Only yards away, carefully pruned Siberian elms and a few Brazilian pepper trees cast their welcome shade from the noonday sun. While beneath them, a bed of red begonias ringed by sweet alyssum and golden feather completes the scene with a dazzling splash of color.

The above description only sounds like a horticulturist's dream spot in the midst of some lush arboretum or botanical garden. In actuality, it is a landscaping account of the Main Street Plaza in Disneyland, a place where spring is a special event for "things that go bloom."

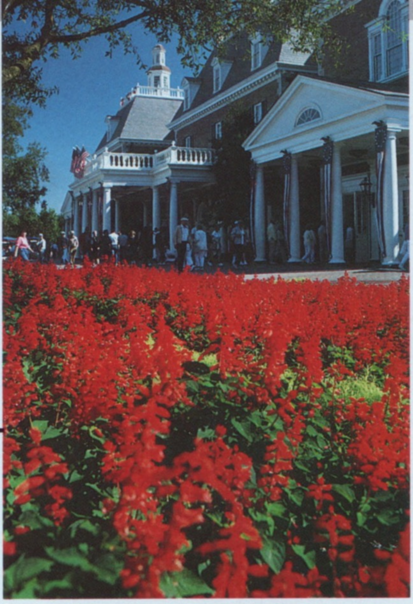
Once ranked as one of the top 10 botanical parks in the country, Disneyland is home to more than 750 different species of plants, 15 varieties of turf and over half a million flowering annuals each year. Surprisingly, the entire landscaped area is only 75 acres. But within that area is a myriad of environments that make up a gardening enthusiast's paradise.

"Where else can you go through a desert, a jungle, a miniature storybook land, a Victorian garden, an island and a Missouri wilderness all in less than an hour?" says Ken Inouye, Disneyland's landscape superintendent.

Inouye is referring, of course, to the many lands that make up the worlds of the Magic Kingdom and the important role that all of the carefully selected trees and foliage play in the theme of each land. "Theming, without question, is the key to Disneyland, period," says Inouye. "And landscaping has a lot to do with it because we theme areas tied to a certain atmosphere or a specific geographic location."

Equally important are the gradual changes in the greenery that connect one land to the other. Few people realize that when they walk from land to land they are actually only traveling a distance of a few hundred yards. But because of the subtle changes in the grounds, the illusion created is that of a complete change of environment within a very small area.

Walt Disney was keenly aware of the importance of imaginative landscaping when Disneyland was built 30 years ago in the midst of nothing but sprawling ranchland and orange groves. He called on the services of landscape architect Bill Evans, a man Inouye sincerely refers to as "the god of horticulture as far as I'm concerned," and Evans' brother Jack, to create Disneyland's teeming



Bright red foliage enhances the "American Adventure."

vegetative palate.

In 1952, the two men owned a nursery that specialized in the introduction of new plants and impressive Hollywood clients. One of them was Walt Disney. "It was a dream project," recalls Bill Evans about working on Disneyland. Although in his 70s, Evans still works as a consultant to Disneyland, Walt Disney World and Tokyo Disneyland. "You might say I'm sort of a captive contractor," he adds with a smile.

Evans and his crew of only 15-20 men, literally planned and planted all of the ground within 11 short months. Working closely with Walt's staff of art directors, they could accomplish this by usually using plant material from local nurseries and greenhouses. But more frequently than not, it required detective work that took Evans all over the country.

Armed with a camera, Evans found the trees he wanted in odd places—from condemned estates to freeway excavations. Showing the pictures to Walt he'd say, "Hey, I think we ought to have this," and Walt would give him the go-ahead to acquire the tree, no matter how involved that process might be.

One such incident involved a group of "magnificent" rubber trees slated for demolition in Pershing Square in downtown Los Angeles. "They were going to chop them up and haul them to the dump," says Evans, still appalled after all these years.

Evans topped the city's bid to remove the trees and quickly moved in an 80-foot crane at 5 a.m. Sunday morning, the only hour the traffic department would grant a permit. The huge trees were trimmed by about a third, and even then they weighed 10 tons each. Today, they are comfortably settled in New Orleans Square.

In 1967 Evans went to work on his second dream project, Walt Disney World in Florida. First step, the planting of a 30-acre tree farm where plant material could be grown to order. "We've got about 75 acres now and nine greenhouses," says Scott Schultz, superintendent of the Walt Disney World nursery. "In fact, the National Arboretum in Washington, D.C. has about 90 official test grounds for new plants and flowers in the United States, and we're one of them."

What this means is that Walt Disney World serves as a laboratory for newly created varieties of trees, shrubs and flowers, later to contribute their findings for the "All-American Selection Winner."

A staggering number of flowering shrubs at Epcot Center and the Magic Kingdom will be in their glory in the spring. "We get them from botanic gardens, nurseries and even private collectors from all over the world as far away as Japan and China," says Katy Moss Warner, manager of Magic Kingdom horticulture. "Right now we've got a very nice collection of crepe myrtle trees which were hybridized by the National Arboretum."

What's the most difficult thing to grow in Walt Disney World? "Everything," says Warner. Between numerous varieties of insect pests and fungi indigenous to Florida and harsh changes in the weather which can cause temperatures from 80 degrees to freezing in a single day, the landscaping crew have their hands full. "But we never guess at the problem," Warner emphasizes. "We diagnose it just like a doctor would do, and then treat it accordingly."

An army of highly-skilled gardeners helps to keep Disneyland and Walt Disney World green and gorgeous year-round. Disneyland's landscape staff includes no less than 55 people. Walt Disney World and Epcot Center have a combined staff of over 125. According to Ken Inouye, "Growing a garden is kind of like refinishing a piece of furniture. The better preparation you do, the better product you're going to have." In landscaping terms that means tilling the soil, adding fertilizer and nutrients and regular spraying for pest control. Crab grass? No problem. Disneyland starts with chemically sterilized soil that is free of any weed seeds or plant diseases, then enhances that soil with a rich blend of nutrients and fertilizer. "I've often made the comment to people in the industry that our soil is so fertile you could stick a pencil in the ground and it would probably grow," Inouye laughs. "But the end product is worth it."

Say it with flowers—"Welcome to the Magic Kingdom."

SYNTHESIZER SETS THE TONE FOR POPULAR PARADE

A SYMPHONY IN SIGHT AND SOUND

MAIN
STREET
ELECTRICAL
PARADE

Let the Parade of unique sounds begin

by Les Perkins

The lights on Main Street dim while anticipation rises among eager spectators. One hears the whirring of what must be a giant music synthesizer warming up. Then the *vocoder* fanfare electronically announces that the magic moment has arrived as the synthesized voice declares, "Ladies and gentlemen, boys and girls...the Main Street Electrical Parade!" The rhythmic melody begins and the thrilling cavalcade is on its way once again.

Possibly the most popular entertainment attraction in the history of Disney "entertainment worlds" has been and still is the "Main Street Electrical Parade," with its dazzling array of tiny, colored lights and delightful music that sounds at times like a combined electronic calliope, harpsicord and glockenspiel.

Let's shed a little light on the development of the Disney Main Street Electrical Parade.

Inspiration for the parade came from the Electrical Water Pageant that was originally staged at Walt Disney World in 1971. Accompanied by electronically synthesized music, the pageant was heralded by a glittering King Neptune with his team of sea horses floating majestically across Seven Seas Lagoon.

Two of the people most associated with the original concept are Bob Jani and Jack Wagner. Jani has created many of Disney's most memorable parades and outdoor shows and it was he who came up with the idea for this pageant of lights. However, originally his thought for the musical accompaniment was for grandiose symphonic treatments of works such as "Night on Bald Mountain."

That's when Jack Wagner stepped in as music associate. "I told Bob, 'No way. This should be all synthesized music.' "

Jani agreed with Wagner and the Electrical Water Pageant was born. The inaugural Parade was enjoyed by more than 1,000 guests at the opening celebration for the Polynesian Village. It was so well received, in fact, that it became a nightly event at Walt Disney World. Right away an idea began to gel in Bob's imagination; "Let's take a similar parade down Main Street and turn off the street lights!"

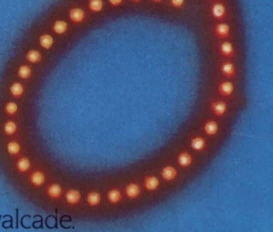
Jim Christensen, then Disneyland Music Director, and Jack Wagner went to work to find just the right musical theme.

Explained Wagner, "I eventually found the perfect suitable tune, 'Baroque Hoedown' from Vanguard Records."

Christensen and Wagner engaged Paul Beaver, a pioneer in the world of synthesized music, to help them create the unique electronic score that was to accompany the new Main Street Electrical Parade.

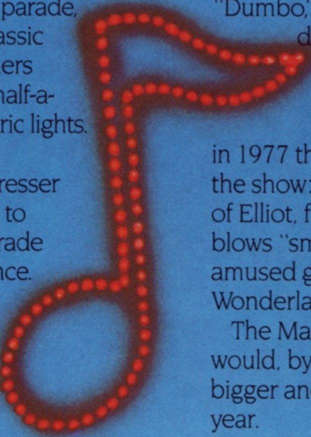
Their new production embellished the happy sounding "Baroque Hoedown" considerably and integrated it with popular Disney songs, usually in counterpoint against the catchy rhythm track that is the Parade's central melodic theme . What role did the synthesizer play? Operated from a keyboard, a synthesizer captures and mixes and amplifies sound vibration

The Electrical Water Pageant at Walt Disney World. Where it all began



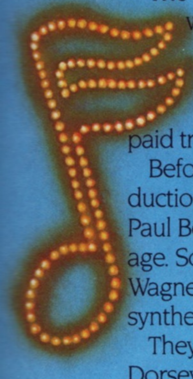
from electrical currents.

In the Summer of 1972, Disneyland guests were amazed by the premiere engagement of this new parade, which recalled Disney classic film scenes with performers bedecked in more than half-a-million tiny, colored electric lights. It was an instant hit.



Scenic Designer Ken Dresser was originally contracted to create the sets for the Parade and has been at it ever since. Del Shilling, present Senior Project manager, co-ordinates construction of all the elements, which are built at the Entertainment Development facility in Burbank, with Troy Barrett in charge.

In 1977, as now, the float units were wire-mesh frames, to which tiny bulbs of colored lights were attached. Drivers are seated inside the float units, powered by more than 650 batteries. However, all of the interior elements are out of audience view, due to the ingenious construction of the bright lights over the dark shell. The effect is striking—like stars that have come out of the night sky.



The Main Street Electrical Parade went on hiatus at Disneyland for the Summers of 1975 and 1976 to make way for "America on Parade"—a patriotic pageant that paid tribute to America's heritage.

Before this new show went into production, however, music consultant Paul Beaver died at a tragically young age. So Jim Christensen and Jack Wagner began searching for another synthesizer whiz kid.

They heard of a young artist, Don Dorsey, who was mastering the art of synthesized music at Fullerton College, near Disneyland. "After a concert I gave at Fullerton, they ended up hiring me as a parade coordinator/consultant for 'America on Parade,' " revealed Dorsey.

Dorsey became the arranger/performer/sound coordinator for the 1977 Main Street Electrical Parade music tracks which now included those for Walt Disney World's own parade.

The nightly Summer special event returned with a new figure of the Blue Fairy, from "*Pinocchio*," who with a wave of her magic wand, transformed Main Street into a sparkling stage for the twinkling cavalcade.

Then, as today, Goofy engineered the glittering Casey Jr. circus train from "Dumbo," which pulled a giant parade drum that served as the marquee. And riding on top were Mickey and Minnie Mouse.

Other characters were added in 1977 that have become regulars in the show: the looming, reptilic figure of Elliot, from "Pete's Dragon," who blows "smoke" from his nostrils at amused guests; and more "Alice in Wonderland" characters.

The Main Street Electrical Parade would, by popular demand, become bigger and brighter with each passing year.

In 1980, a new finale was created that features a grand, glittering 108-foot long red-white-and-blue salute to America.

The Electrical Parade returned to Disneyland in 1985 after a two-year hiatus—longer than ever and featuring a special float as part of the Disneyland 30th Anniversary Celebration. In the same year, the enhanced Parade was offered for the first time overseas to guests at Tokyo Disneyland.

Senior Show Director Barnette Ricci commented, "It was thrilling to see the reactions to the Parade in Tokyo. Guests could not believe what they were seeing—they were standing there in awe. And the performers were so proud to be a part of this show because it's a Disney tradition."

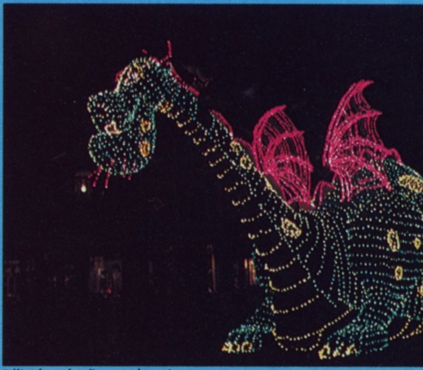
Under the direction of Dennis Despie, Vice President of Entertainment, Dorsey's talents were called upon once again to aid in staging the entire 1985 event...from performing his new synthesizer arrangement, to writing the computer operational program cues that synchronize the music from the units and fixed speakers along the parade route.

New parade units included an impressive Pleasure Island scene from "Pinocchio," the dramatic pirate ship of Captain Hook from "Peter Pan" and the Diamond Mine of the Seven Dwarfs from "Snow White and the Seven Dwarfs." Some of the procession's more than 40 breath-taking units towered as high as 23 feet and stretched as long as 112 feet in length.

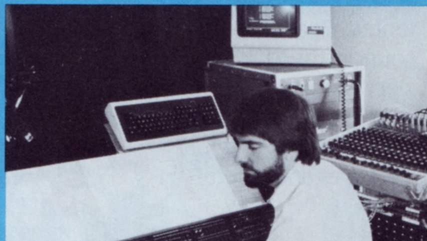
This summer, the Main Street Electrical Parade will again be the highlight of nights at Disneyland, Walt Disney World and Tokyo Disneyland, thanks to the hundreds of performers, costumers, electricians, and other cast members, on and off stage, who help brighten our spirits with their magical creation.

Snails dance to synthesizer tone

Editor's Note: Don Dorsey's musical brilliance is now shining beyond the parade. Telarc Digital has just released a solo album featuring, as Don puts it, "my synthesized madness, entitled 'Bachbusters'."



Elliot breathes fire—and music



Don Dorsey, bringing the synthesizer sound together

"Half Past Spring"

BEARLY ON TIME FOR HIS FAVORITE SEASON

by Jim Fanning

Bearly was a small brown bear living in a snug cave in the great wide woods. Bearly loved his home and his neighbors, the other animals who lived in the wide woods.

Bearly loved the change of seasons. He enjoyed the Summer's warmth, the crisp colors of Fall, the cozy comfort of his bed during Winter's chill. Most of all, Bearly loved Spring. He loved to awaken from his long winter's nap to the thawing snow, the greening grass and the budding blossoms.

So when the Winter winds had tugged the last leaf from the last tree, Bearly happily got into bed and pulled the deep comforter around himself. "When I wake," he yawned happily, "it will be Spring." And with a contented sigh he drifted off to sleep. As the cold grey of Winter whistled around his snow-blanketed cave, Bearly lay snug and safe in his bed.

But like all bears, Bearly feasted too heavily on nuts and berries before his Winter nap. Full and contented, Bearly slept more soundly than he had ever slept before.

At last Bearly opened his brown bear eyes and rolled over and peered at his alarm clock. Then Bearly blinked and sat up quickly. "My alarm clock says half past Spring," he whispered in disbelief. "I'm still in bed and it's half past Spring!"

It was true. When Bearly's alarm clock announced Spring's dawn, Bearly had not heard it.

Bearly hurried outside, hoping it was an awful mistake. He looked at the new leaves overhead, felt the new grass underfoot, sniffed the fresh scent in the air. "It's awful," moaned Bearly. "Spring has sprung without me."

As Bearly stumbled sadly through the wide wood, he came across his neighbors. "Good to see you," said Rabbit. "Where have you been?" asked Raccoon.

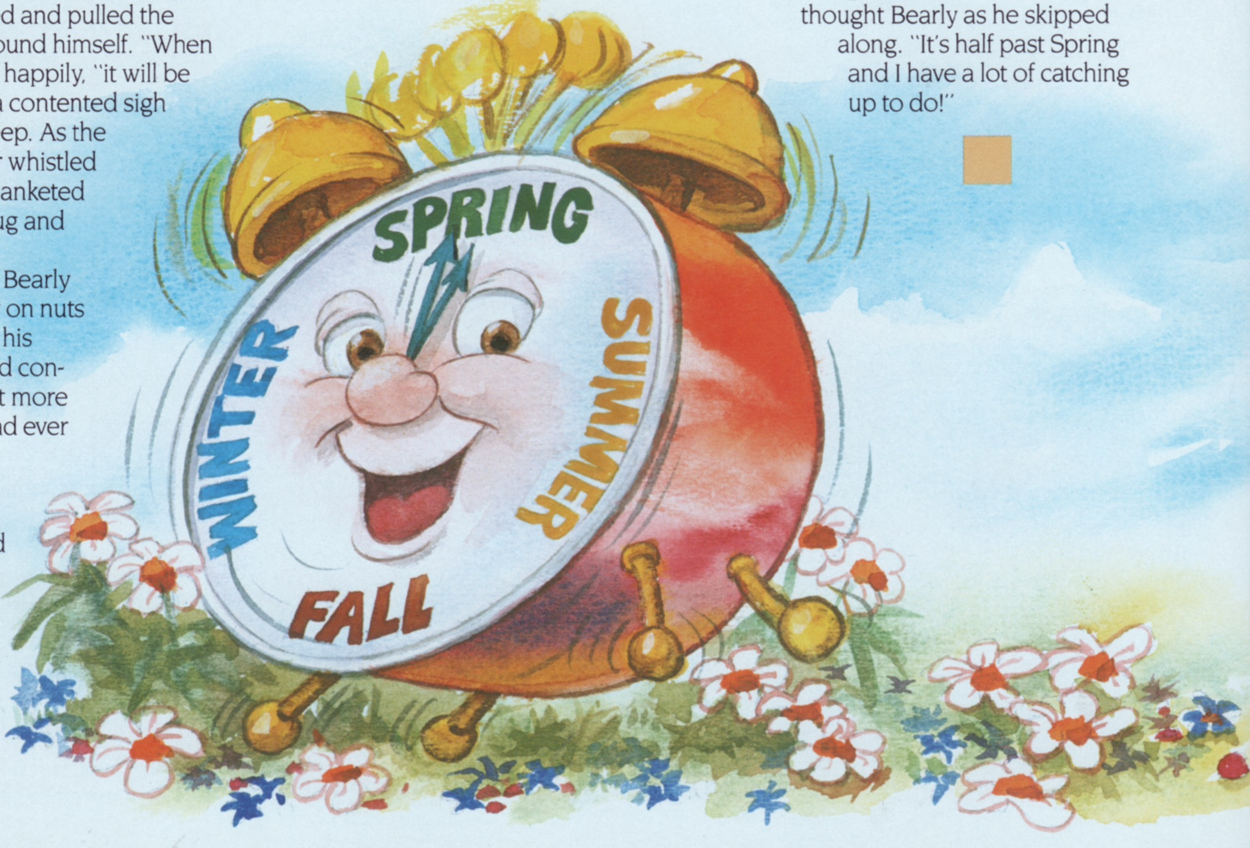
But Bearly was too sorrowful to talk. He cried tears of disappointment. Nearby, grazing Winifred the cow heard Bearly crying. "Why are you weeping at your favorite time of year?" she asked.

Through his great bear tears, Bearly told the kindly cow how he had overslept.

"Bearly," she said, "if you weep and wail over missing the first half of Spring, you shall surely miss the second half as well."

Bearly realized Winifred was right. Spring was far from over; it had only begun, and no one knew how to enjoy it more than Bearly.

With a grateful wave of his paw, Bearly left wise Winifred and headed for his friends flying kites on the hill. Bearly smiled a bear smile as bright as the Spring sun, and his spirits soared higher than the kites dancing in the soft Spring breeze. "I'd better hurry," thought Bearly as he skipped along. "It's half past Spring and I have a lot of catching up to do!"



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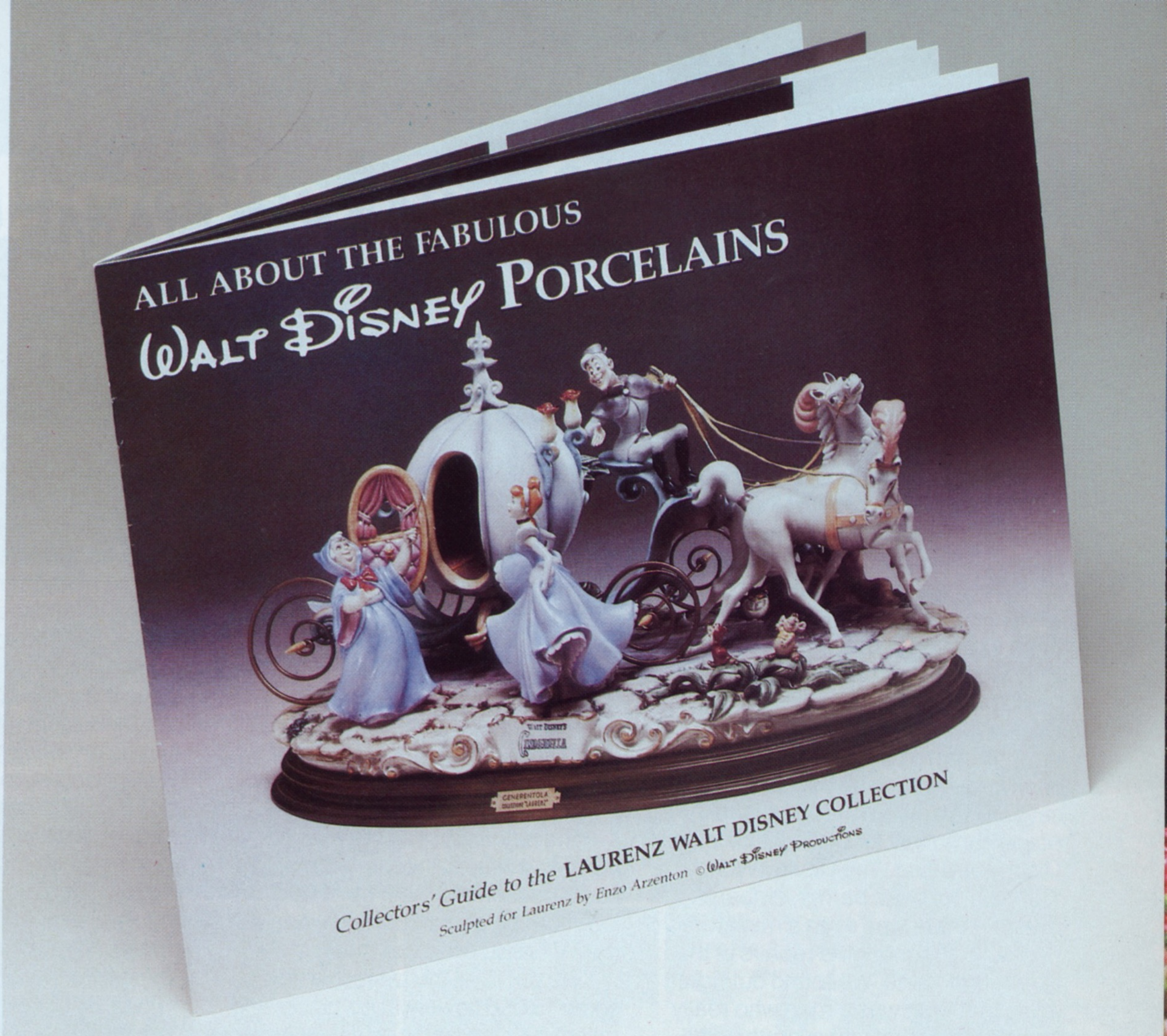
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Sculpted for Laurenz by Enzo Arzenton © Walt Disney Productions

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PUTTING A GRAND NAME ON A GRAND TREE

by Bobbi Dorsch

Bill Evans and his brother Jack had designed some rather interesting gardens in the course of their respective horticulturist careers. As co-owners of the Evans and Reeves Nurseries, they had gained the reputation of being landscape architects with a flair for the exotic, which made them extremely popular with the Hollywood set of 1952. But nothing could prepare them for what Walt Disney had in mind.

"It all started with us doing Walt's backyard—a miniature scale railroad," says Bill Evans, who is still a landscape consultant for Disneyland, Tokyo Disneyland and Walt Disney World. "Tunnels, trestles, berms, embankments—there was even a miniature hydraulic lift for engine repairs in the little roundhouse. We found out right away that Walt was a man who really plunged headfirst into everything he did, whatever it was."

Two years later, Walt asked the Evans brothers to provide the landscaping for his newest project, a themed park where visitors would experience everything from a steamy African jungle to an arid desert. It was a challenge that Bill and Jack eagerly accepted with great excitement.

"Walt was intensely interested in everything he did, and especially at Disneyland. At the Park, we used to have a live show with Indian rain dances from all over the Southwest. Walt researched rain dances until he knew all about them. He had a photographic memory. So you had to be right about whatever you were doing because he called you on it, like that," says Evans, snapping his fingers, "if you weren't."

"We had a bit of advantage because he didn't research horticulture," Evans laughs. "It was more like, 'Do it and if I don't like it I'll tell you about it.' His biggest complaint was that nothing was big enough fast enough."

When it came to praise, Walt remained reserved and underwhelmed. "I remember bringing in these 75-year-old olive trees that we put in the hub," says Evans. "Beautiful trees. Transported them to Disneyland, planted them. It took several days but I thought, 'These are really going to turn Walt on. Wait till he sees these trees.' "

"Well, every Saturday morning Walt would walk through the Park with all his art directors. We get down Main Street to the hub, Walt spies the trees, turns to Joe and says 'Well, I see Bill found some nice bushes.' And that was it." Evans shakes his head and breaks into a grin.

"The highest praise we ever got from Walt was on the Matterhorn. We had a deadline to meet by 11 a.m. on the morning of our opening when all the TV crews would be there."

"We put in all the trees, planted some 15,000 flowers in full bloom and rolled in all the lawns as if they were carpets. We worked right up until hours before the press arrived. And when it was finished, Walt came over to me and said, 'Looks pretty good.' " Again, Evans starts to smile. "He downplayed everything, but it was just his way. He had an uncanny talent for bringing out the best in everybody."

One of Evans' fondest impressions of Walt Disney was his sense of humor. Once while giving a speech, Walt was quoted as saying, "Bill Evans told me he didn't have the money to finish the landscaping on the back berms. But I noticed we did have a lot of weeds back there. So I told him to leave them alone and just put a couple of his great big, jawbreaking Latin names on them."

Responding to Walt's joke, Evans did him one better. he did come up with a Latin name, but instead of dubbing the weeds, he found a new title for the biggest specimen tree in Disneyland, the Swiss Family Robinson Treehouse. "We called it *'Disneyodendron semperflorens grandis'* " says Evans, "which, roughly translated, means, *'Largest Ever-Blooming Disney Tree!'* "

Bobbi Dorsch is a Los Angeles based free-lance writer.

Bill Evans (third from right) scouts landscape locations with Walt (fourth from right) in this 1956 photo.

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WILL RYAN
Speaking Up For The Walt Disney Company

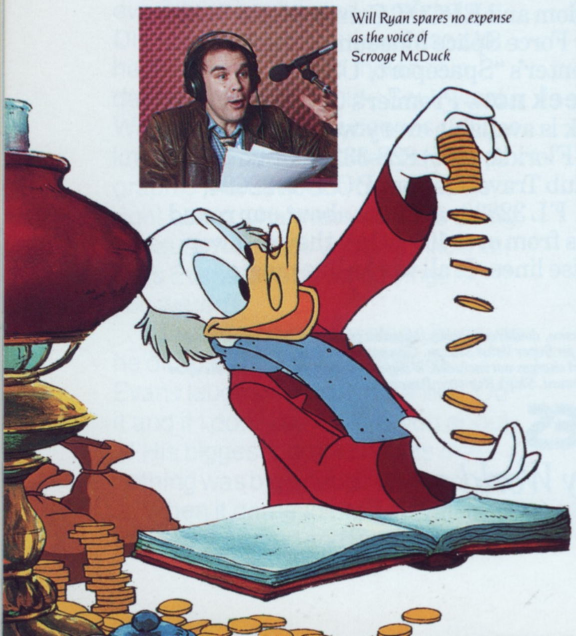
MAN OF MANY VOICES

by Bobbi Dorsch

Will Ryan spent the day writing several songs for an episode of "Dumbo's Flying Circus," a popular children's show currently airing on The Disney Channel. That same day Scrooge McDuck, Tigger, Rabbit, Willie the Giant, Peg Leg Pete, Barnaby the Dog, Unwin, Gyro Gearloose, three or four Beagle Boys and several ogres were all out of work.

Why?

Will Ryan is a voiceover artist and songwriter. For the past three and a half years he has supplied the voices of those listed plus other numerous Disney characters as well as animated personalities such as Ziggy from American Greetings and Mutt from Saturday morning's "G.I. Joe" television series. His resume reads like the project roster of the Disney Animation Department—"Mickey's Christmas Carol," "Winnie the Pooh and a Day for Eeyore," "Welcome to Pooh Corner," "Dumbo's Flying Circus," "The Gummi Bears," "The Wuzzles." In short, he is the only voice talent in the business to have worked in every Walt Disney featurette and character series produced in the last five years.



Will Ryan spares no expense as the voice of Scrooge McDuck

"When I was little I used to watch the 'Mickey Mouse Club' and, as most kids would do, I'd pretend to be the characters," Will says, remembering his earliest Disney voiceover attempts.

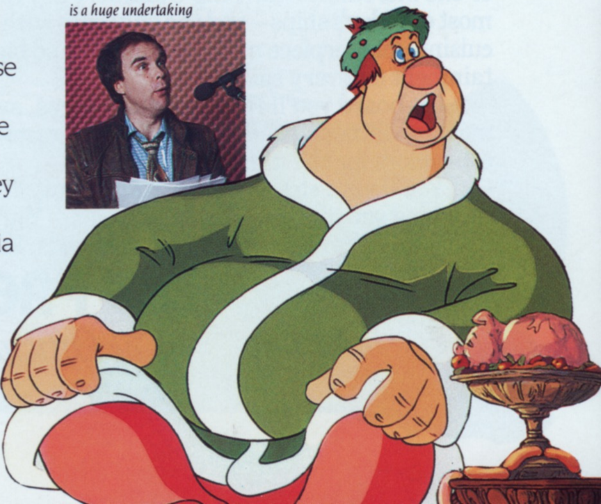
"Soccermania," is currently debuting in movie theaters nationwide and also features Ryan's vocal talents. In fact, Ryan plays no less than six different characters in this fast-paced sports spoof.

"I love animation. I think it's the most creative film art there is," says Ryan, a soft-spoken, extremely unpretentious young man in his early 30s. Possessed with a restless energy, he rarely sits still, but bubbles over with an effervescent enthusiasm, particularly when discussing one of his favorite subjects. "Where else can you have complete control over story, location, casting—every aspect of the film from end to end? But to love animation and then get to work for Disney, a company whose animation is unequaled anywhere in the industry, well, that's a dream come true."

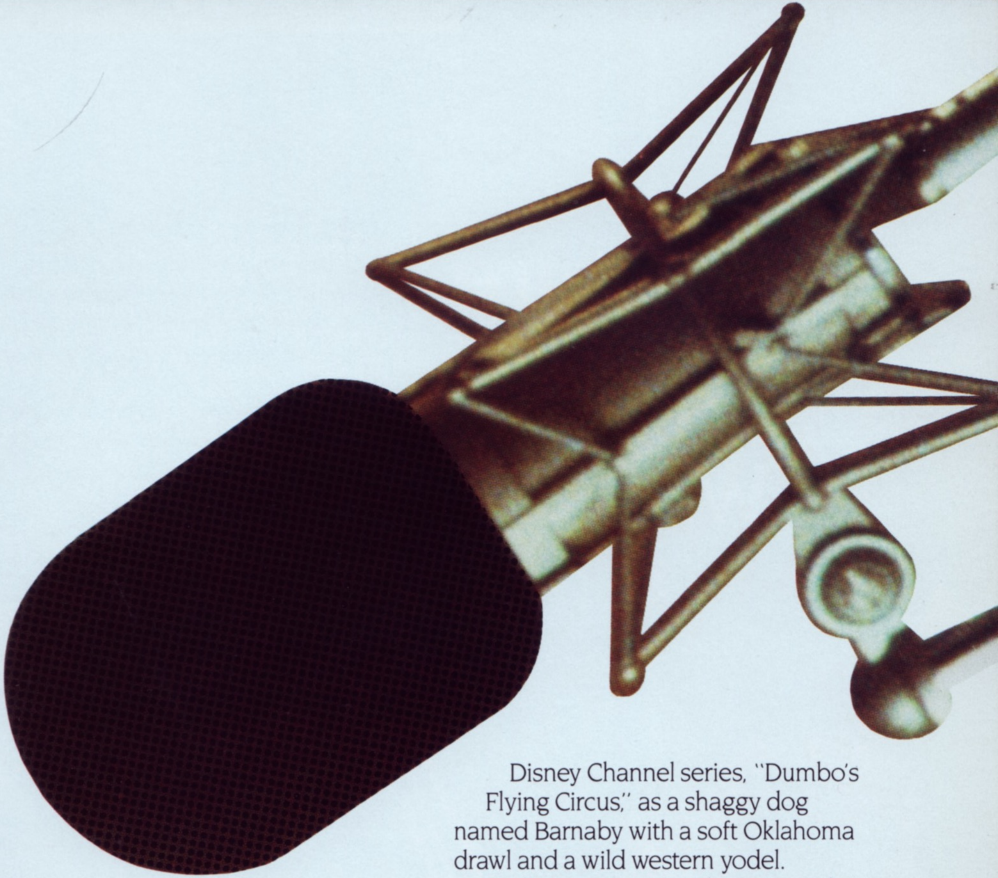
For Ryan, the fascination with Disney began soon after he started grade school with a collection of memorabilia which wowed young playmates and never failed to produce delighted exclamations of, "I can't believe it. Everything in your house is Walt Disney!" Born and raised in a suburb of Cleveland, Ohio, he loved to read Donald Duck comic books, illustrated by Disney artist, Carl Barks. An ardent fan, it wasn't long before Ryan began corresponding with Barks on a regular basis. The coincidence is ironic because Barks was also the creator of Scrooge McDuck, now one of Ryan's stock characters.

Ryan spent his teenage years dabbling in the music industry, even landing two separate record contracts with CBS Epic Records. But success as a performer came in a much more unexpected way.

While taking night classes in Chinese at a local college, Ryan was introduced to a versatile writer/musician named Phil Baron. The two men struck up a friendship telling jokes to one another and shortly after teamed up to work on an off-Broadway musical for which Ryan had written the score. It was the beginning of a partnership of seven years. They became known as Willio and Phillio, specializing in wacky wordplay and silly songs.



The voice of Willie the Giant is a huge undertaking



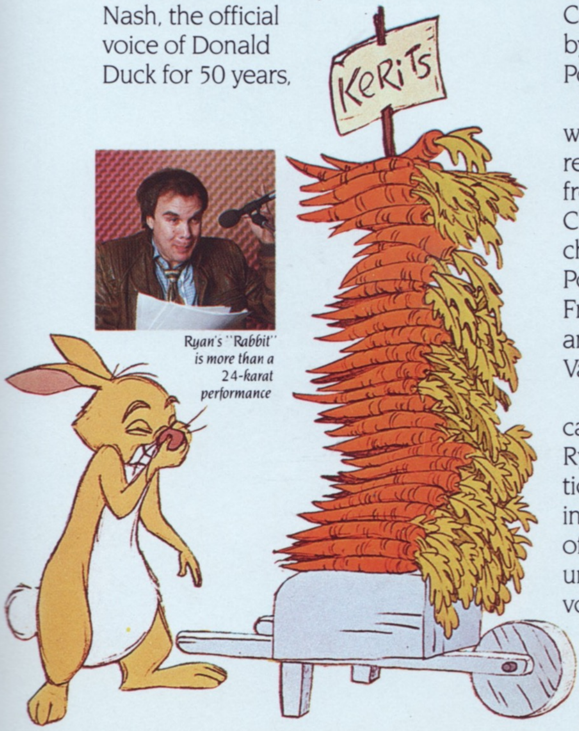
Soon the comic singing duo released their first 45 rpm and were already hosting their own radio show. In short, they were celebrities, a status that oddly enough, Ryan found to be frequently uncomfortable.

"It has its good points, I guess," Ryan admits. "But when Phil and I first came to Hollywood, we had a mutual friend who knew Ernie Anderson—the voice of ABC. He used to be a regular at WJKW television, Channel 8 in Cleveland, and now we had our own talk show on that same station. We met with him and I realized that Ernie had one of the neatest jobs in all of show business."

The voiceover seed was planted. Seeking fresh challenges, Ryan and Baron made the move to Los Angeles to try to break into the West Coast record industry. Their first target—Disney Records.

"We used to play 'Mickey Mouse Disco' on our morning radio show," Ryan says, "and we heard Disney was planning a comeback record for Donald Duck as well. So we put together a song called 'Goin Quackers', plus four other songs and sent them off to Gary Krisel and Jymn Magnon at Disneyland/Buena Vista Records." A week later they called wanting four songs from the album.

Will and Phil were, of course, delighted. The only disappointment was learning that Clarence "Ducky" Nash, the official voice of Donald Duck for 50 years, was in retirement and not slated to do the record.



Ryan's "Rabbit" is more than a 24-karat performance

Determined to work with the real Donald Duck, Ryan persuaded Nash and the Studio that Nash should indeed do "Goin' Quackers." It marked the return of Nash to active Donald Duck duty and the beginning of a close friendship that lasted until Nash died in January of 1985.

Director Burny Mattinson cast Ryan as Willie the Giant in "Mickey's Christmas Carol." That role was quickly followed by the part of Rabbit in a "Winnie the Pooh" featurette.

The latter was just the start for what would turn out to be a long and rewarding relationship with the gang from the 100-acre wood. The Disney Channel was gearing up for a children's character show called "Welcome to Pooh Corner" and Executive Producer Frank Brandt had recently caught Willio and Phillio's act at the Los Angeles Variety Arts Center.

Impressed by their talent, Brandt cast Phil Baron as Piglet and put Will Ryan back in his familiar characterization of the persnickety Rabbit. Following a three-month search for the voice of Tigger when Paul Winchell was unavailable, Will auditioned for the voice of the bouncy feline and won that role as well. Now, two seasons and 120 episodes of "Pooh" later, Ryan is a regular in Brandt's newest Disney Channel series, "Dumbo's Flying Circus," as a shaggy dog named Barnaby with a soft Oklahoma drawl and a wild western yodel.

"He brings a lot of enthusiasm to his work, number one," says Brandt about Ryan. Then he adds, "and the marvelous thing is that he has a very comical frame of mind that brings a lot of humor to the lines. Even if they may seem straight, he can inject something crazy into them just by inflection."

Ryan is quick to point out that voiceover work is not just "doing a funny voice." "It's NOT," he says emphatically. "It's acting." The proof of that statement is watching Ryan and his "Dumbo" co-cast members in voiceover sessions, each isolated in his own soundproof booth. The voices are only half of the performance. The other half is a myriad of hilarious facial expressions and exaggerated gestures the audience never gets a chance to see.

Last year, Ryan could be spotted in and around town performing with his newly-formed "Hollywood Cartoon Band," in which all the musicians were cartoon voiceover artists including Lorenzo Music (Garfield the Cat), and Daws Butler (Huckleberry Hound, Cap'n Crunch, Snagglepuss). He is presently composing and writing TV programs. And for the time being, Will is perfectly content to be heard and not seen.

Picture Perfect Prize Winners

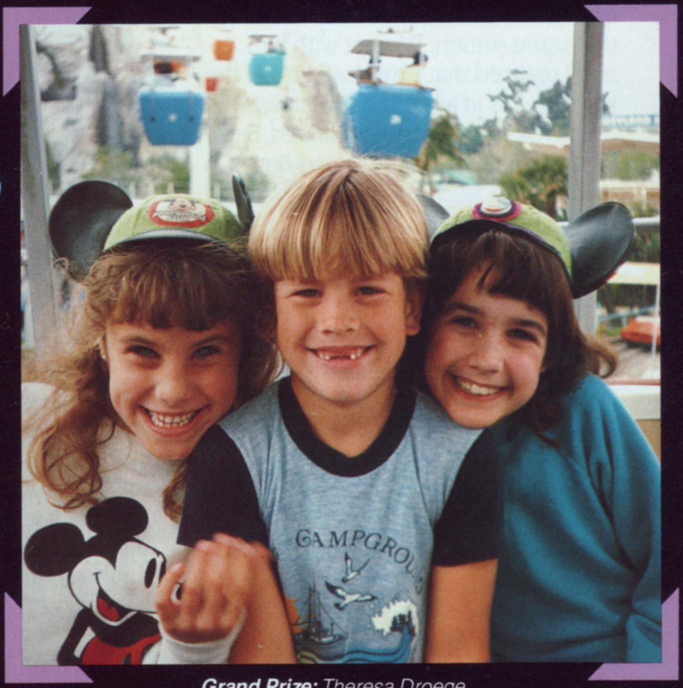
Overwhelming! It's the only way to describe our readers' response to our first DISNEY NEWS Photography Contest. From thousands of entries the judges have picked lucky winners whose photos best represented the universal appeal of the Disney Parks. Our congratulations to those who won and our appreciation to those who didn't.

Grand Prize: A five-night Deluxe Vacation for four, including air fare, to Walt Disney World Resort in Florida. Winner Theresa Droege captured everything the judges were looking for, with her winning photo of three happy children enjoying a day at Disneyland.

First Prize: A Kodak Carousel #5600. When Donald Thompson took

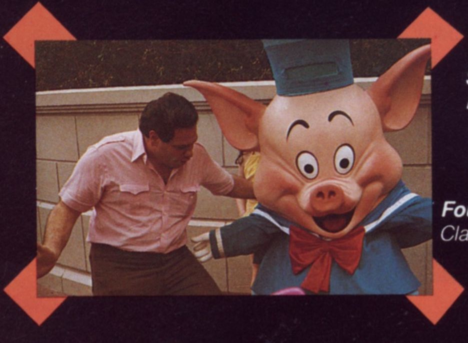
Third Prize: *Cynthia Burwell*
Northridge, CA

Third Prize: *Thomas Moske*
Gardena, CA



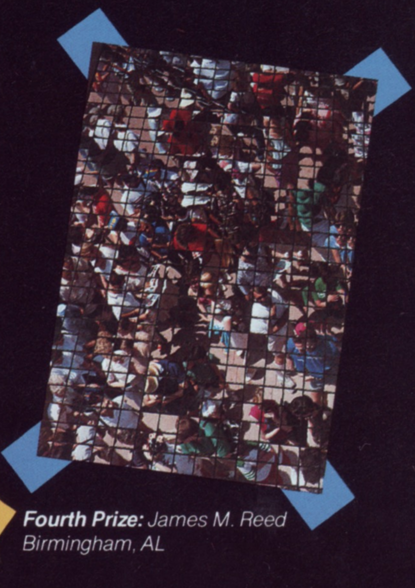
Grand Prize: *Theresa Droege*
Malibu, CA

First Prize: *Donald Thompson*
Yakima, WA



Second Prize: *William Nagle*
Laureldale, PA

Fourth Prize: *Mary Nicolais*
Clarks Summit, PA



Fourth Prize: *James M. Reed*
Birmingham, AL

his winning photo of his son, Joshua (3), with Donald Duck, he "just knew that this picture was something special." Another First Prize winner, John Beard captured an elated moment with his wife, Louise, (a real Disney fan), interacting with Tigger.

Second Prize: A Kodak #6100 Disc Camera Outfit. Winner William Nagle correctly guessed that brilliant fireworks can signify both appeal and spontaneity.

Third Prize: A Kodak Camera. *All Kodak prizes courtesy of Eastman Kodak Co.*

Fourth Prize: Five winners of this category received prizes of Disney watches valued at $50 each.

Fifth Prize: Six winners of this category received prizes of Mickey plush toys. They were: Magda R. Whelchel, South Gate, CA; Barbara Canady, Addison, IL; Richard Jones, New Castle, PA; Ruth Branham, Tacoma, WA; Dolores John, Ormond Beach, FL; and Kathy Mutchler, Bloomsburg, PA.

Honorable Mention Prizes of free one-year subscriptions to DISNEY NEWS were awarded to 279 entries. Sorry, but space does not permit printing of their names.

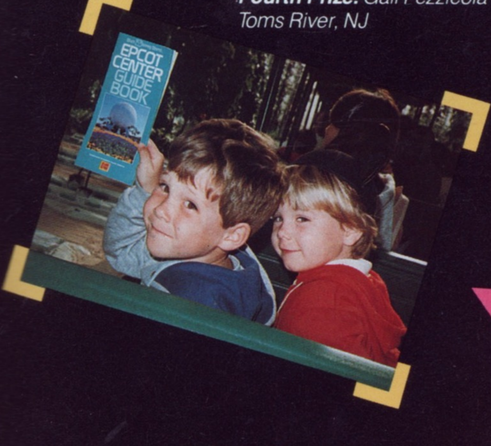
***Second Prize:** Connie DuCuennois*
Cooper City, FL

***Fourth Prize:** Gilbert Juarez*
Los Angeles, CA

***First Prize:** John Beard*
Birmingham, AL

***Third Prize:** Barbara Stuart*
Encinitas, CA

***Fourth Prize:** Bonny G. Benavent*
Columbia, MD



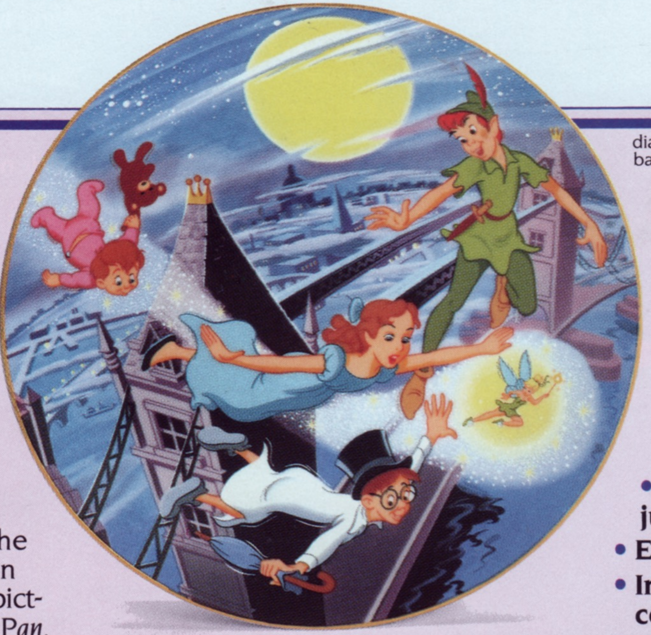
***Fourth Prize:** Gail Pezzicola*
Toms River, NJ

***Third Prize:** Dr. Gus LaRocca*
Boca Raton, FL

***Second Prize:** Norma Hord*
Dunedin, FL

"Off to Neverland"

first edition plate of *The Magical World of Peter Pan*



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A Taste of China

On the streets of China in Epcot Center

The Nine Dragons Restaurant and Lotus Blossom Cafe are the newest members of Epcot Center's family of international dining establishments.

Set under one stunning yellow ceramic tile roof along the Street of Good Fortune in the China Showcase at Walt Disney World, the Nine Dragons Restaurant evokes the elegance of a royal palace, while the Lotus Blossom Cafe brings to mind a traditional Chinese residence.

An intricately carved 24K gold leaf dragon in the ceiling of the Nine Dragons' foyer sets the scene for the rich hand-carved rosewood furnishings inside.

The Nine Dragons Restaurant has probably the most varied menu in World Showcase because each of the five provinces of the far-flung ancient nation developed its own distinct cuisine based on the availability of regional delicacies.

Peking duck, served as a dinner for two, is the well known feast of Emperors but only one example of the Mandarin style of cooking that grew up around the northern Imperial capital now called Beijing.

The best known and most popular Chinese culinary style is Cantonese from the southeast city of Canton, featuring familiar chow meins and stir-fried sirloin steak with Jade Tree.

Accenting all the entrees are the delicious appetizers called Dim Sum, or "heart's delight," from the Cantonese tradition.

Be sure to cap your dessert (try the sweet almond gelatin, lichee fruit or red bean ice cream) with the traditional Chinese Jasmine tea and fortune cookie.

Your Chinese waiter or waitress will happily instruct you in the intricacies of chopstick dining.

Your world travels have just begun.

Steak With Jade Tree (Chinese broccoli)

Marinade:
- 1 tsp. rice wine
- 1 tbsp. soy sauce
- ¼ tsp. baking soda
- 1 tbsp. cornstarch
- 3 tbsp. water

Ingredients:
- ½ lb. sirloin or tenderloin of beef
- ½ cup frying oil
- 6 green onion sections
- 6 thin slices ginger
- ½ lb. Chinese broccoli (or regular broccoli)
- ¼ cup, plus ½ tbsp. rice wine

Thickening:
- 2 tbsp. oyster or soy sauce
- ¼ tsp. vegetable seasoning
- ½ tsp. sugar
- ½ tsp. cornstarch
- 1 tbsp. water

Remove any fat or muscle from beef and cut across the grain into 1¼ inch-thick slices. Marinate for 30 minutes. Before stir-frying, add 1 tbsp. oil and toss lightly to prevent meat from sticking together.

Cut broccoli into 1½ inch sections. Stir-fry with ¼ tsp. salt, ¼ cup rice wine and ¼ tsp. sugar until tender, but still crisp. Remove and set aside.

Heat oil in wok to medium hot (275°). Add the beef and stir-fry over medium heat for about 20 seconds until the meat changes color. Remove and drain meat. Remove all but 3 tbsp. oil from pan and heat to very hot. Add the green onion and ginger, stir-fry for another 30 seconds. Add meat, then push meat and vegetables to side of pan so that juices gather at bottom. Add the ½ tbsp. of rice wine and the thickening ingredients, then toss lightly with the meat and vegetables. Serve with or without rice.

Yields 6 servings as a side dish. If used as main entree, add more beef and other ingredients in proportion.

Recipe from:
Executive Chef Walter Meyer
Walt Disney World, Florida

Paul Newman, Martin Scorsese and Tom Cruise working together for Touchstone films.

What is **"The Color of Money?"** If you said "green," you're only partially correct. Because it's also the title of a new Touchstone film, currently in production, starring Paul Newman and Tom Cruise.

Newman, who has received six Academy Award nominations in the past three decades, will be recreating his famed role as pool room con artist "Fast Eddie" Felson in this sequel to "The Hustler."

Tom Cruise, one of Hollywood's fastest rising young actors, stars with Newman, as an up-and-coming pool hustler. He is best known for his roles in the hit films, "Risky Business," "All the Right Moves," "Taps" and the upcoming "Legends" and "Top Gun."

And the film's impressive talent doesn't stop with the cast in front of the cameras. Directing "Money" is one of America's preeminent directors, Martin Scorsese whose credits include "Taxi Driver," "New York, New York," "Raging Bull," and "After Hours."

After years and years in jail, how do a couple of aging, ex-train robbers cope with their freedom in a strange new world beyond the prison walls? Currently in production from Touchstone Films, ***"Tough Guys"*** will explore the comical side of this situation. Burt Lancaster and Kirk Douglas star.

Touchstone Films has another funny one in production. **"Ruthless People"** is a farcical story about a kidnapping that doesn't quite come off as planned. The creative team behind the production includes the Zuker brothers and Jim Abrahams of "Airplane" fame.

Paul Mazursky, director of Touchstone's **"Down and Out in Beverly Hills,"** has entered into a two-year agreement with Walt Disney Productions to write, produce and direct future film projects. Regarding his next project Mazursky said, "My work always has some humor and it might go in the direction of drama with humor, I can't imagine my doing something totally dark." "An Unmarried Woman," "Moscow on the Hudson," and "Tempest" are among Mazursky's film credits.

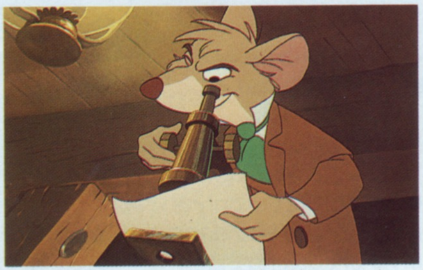
It's described as a takeoff on the Sherlock Holmes legend with an all-new cast of mischievous mouse characters. **"Basil of Baker Street"** will be Walt Disney Pictures' 26th feature-length animated motion picture. Scheduled for release in the summer of 1986.

Circle-Vision 360 has been a part of innovative Disney filmmaking since it was developed for the opening of Disneyland in 1955. Millions of visitors have seen "America the Beautiful" which played at Disneyland from 1960-1984 as well as the current Circle-Vision films: "American Journeys" (at Disneyland and Walt Disney World), "O, Canada" (Epcot Center), "Wonders of China" (Epcot Center), "Impressions de France" (Epcot Center) and "Magic Carpet 'Round the World" (Tokyo Disneyland).

"Portraits of Canada," the Circle-Vision 360 film that has been produced by Disney for Expo 86, will bring a new angle to this spectacular nine-camera format. The diverse and fascinating people of Canada will be presented through 12 separate vignettes, most of which are one-on-one type stories whose action revolves around a central character.

A view from an igloo in "Portraits of Canada" at Expo 86.

For example, in one vignette about a ballerina, viewers will find themselves on stage with the entire National Ballet Company, while in another, viewers experience a "real big chill" as they sit inside an igloo while it is being built.



Basil investigates an important clue in scene from Disney's upcoming animated feature.

This Summer, Come to Canada and See the World!

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Magic Kingdom Club members save on 3-Day Tickets at the gate!

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Vancouver and its outlying regions offer every type of accommodation including the finest of luxury hotels, family-style motels, bed and breakfast residences, campsites and RV parks. **ResWest,** the official EXPO 86 accommodation agency, can make all your B.C. reservations for a CDN $5 fee.

To arrange accommodation, write:
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EXPO 86

The 1986
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Vancouver
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May 2 - October 13, 1986

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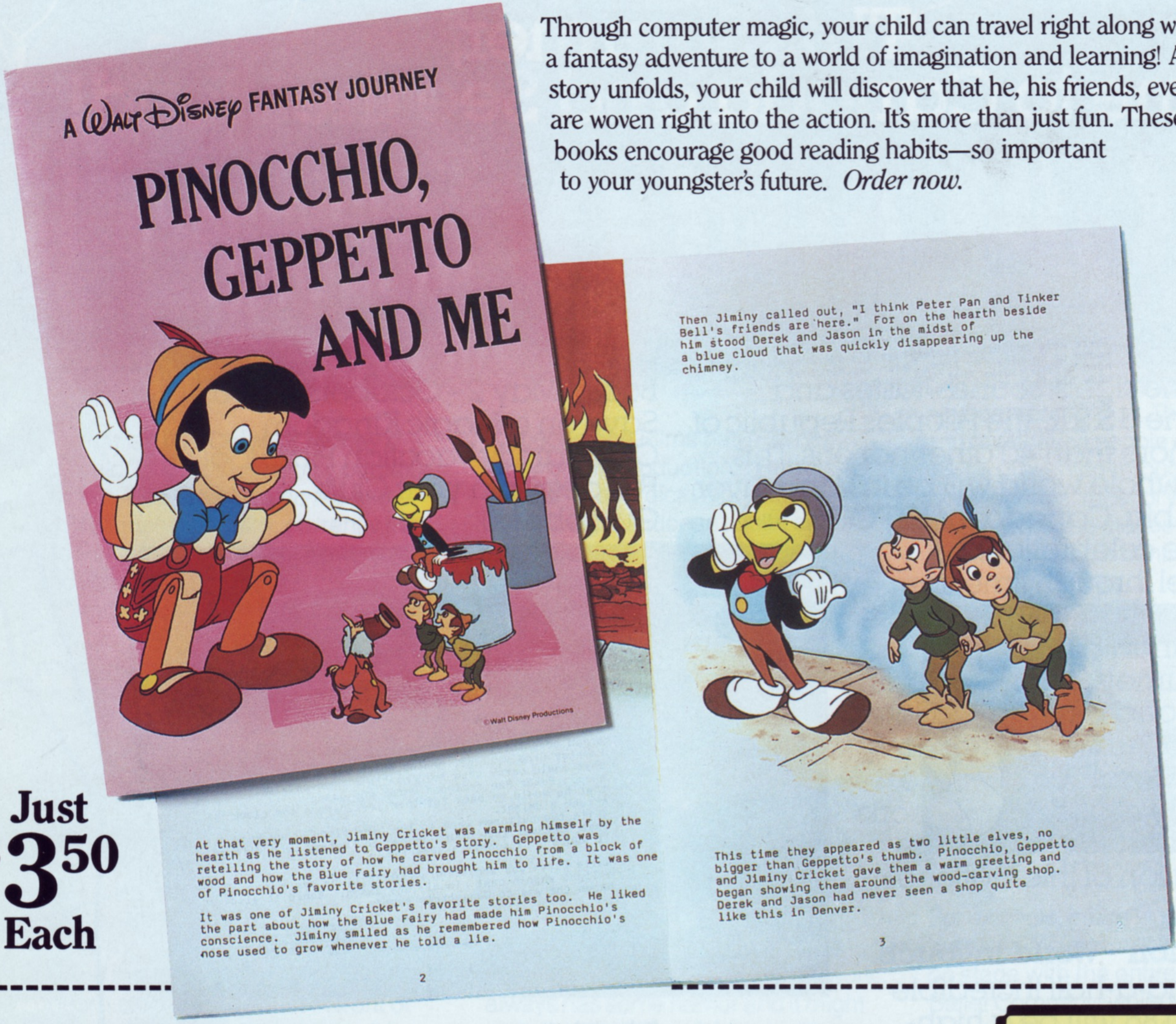

A Walt Disney FANTASY JOURNEY

PINOCCHIO, GEPPETTO AND ME

© Walt Disney Productions

Then Jiminy called out, "I think Peter Pan and Tinker Bell's friends are here." For on the hearth beside him stood Derek and Jason in the midst of a blue cloud that was quickly disappearing up the chimney.

At that very moment, Jiminy Cricket was warming himself by the hearth as he listened to Geppetto's story. Geppetto was retelling the story of how he carved Pinocchio from a block of wood and how the Blue Fairy had brought him to life. It was one of Pinocchio's favorite stories.

It was one of Jiminy Cricket's favorite stories too. He liked the part about how the Blue Fairy had made him Pinocchio's conscience. Jiminy smiled as he remembered how Pinocchio's nose used to grow whenever he told a lie.

2

This time they appeared as two little elves, no bigger than Geppetto's thumb. Pinocchio, Geppetto and Jiminy Cricket gave them a warm greeting and began showing them around the wood-carving shop. Derek and Jason had never seen a shop quite like this in Denver.

3

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The Dollars and Sense of Walt Disney World Multi-Day Passports

How'd you like to save some money?

A silly question? Of course it is, but even as a member of the Magic Kingdom Club—which offers the best prices available on Walt Disney World ticket media—you may not be saving as much money as you can when you visit Magic Kingdom Park and Epcot Center.

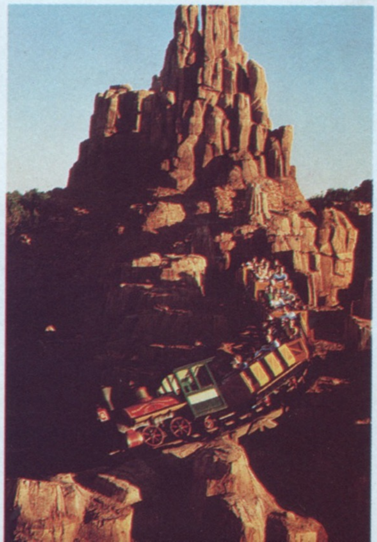
The reason is simple. When most people visit Walt Disney World in Florida, they purchase the One-Day Ticket which, for Club members, is $19.50, $2.00 less than the General Public price of $21.50. But there's a way to save even more than that.

All you need to do is purchase a Walt Disney World 3-Day or 4-Day Passport. It's as easy as that. Some simple arithmetic will show you how the savings add up:

If you were to visit Walt Disney World three times and buy three One-Day Tickets, your cost would be $58.50, and that includes your Magic Kingdom Club discount. With a 3-Day World Passport, though, you would pay only $48.50. That's a savings of $10.

Buying a 4-Day World Passport would save you even more. Four One-Day Tickets with the Magic Kingdom Club discount cost $78. A 4-Day World Passport is only $58.50. You've just saved yourself $19.50. Better yet, you've paid $27.50 less than you would for four General Public One-Day Tickets and $5 less than you would for a General Public 4-Day World Passport.

Plus, you can save just as much by buying Child 3-Day and 4-Day Passports for your children who are three through 12.



Remember that 3-Day and 4-Day Walt Disney World Passports don't have to be used on consecutive days and they're good indefinitely. That means you could purchase a 3-Day or 4-Day World Passport now, use it for a day or two, and then come back in one week, one month, one year or five years and it will still be good. And just think, the next time you come to Walt Disney World, you won't have to waste your time standing in line to buy another One-Day Ticket. Instead, you'll already be in the Magic Kingdom or Epcot Center, enjoying all the attractions, exhibits and entertainment.

Which brings up another point. Three-Day and 4-Day World Passports are good for admission to both the Magic Kingdom and Epcot Center. Even on the same day. Plus, they give you free use of the Walt Disney World transportation system. That means you can visit the Magic Kingdom in the morning, take the monorail to Epcot Center in the afternoon for lunch or dinner, and then return to the Magic Kingdom at night. With a One-Day Ticket, on the other hand, you get admission to either the Magic Kingdom or Epcot Center, but not both.

So on your next visit to Walt Disney World, purchase a 3-Day or 4-Day World Passport. You'll save time on future visits. You'll be able to enjoy both the Magic Kingdom and Epcot Center. And, best of all, you'll save money.

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